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SPRING, 1951

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VOL. X
No. 1

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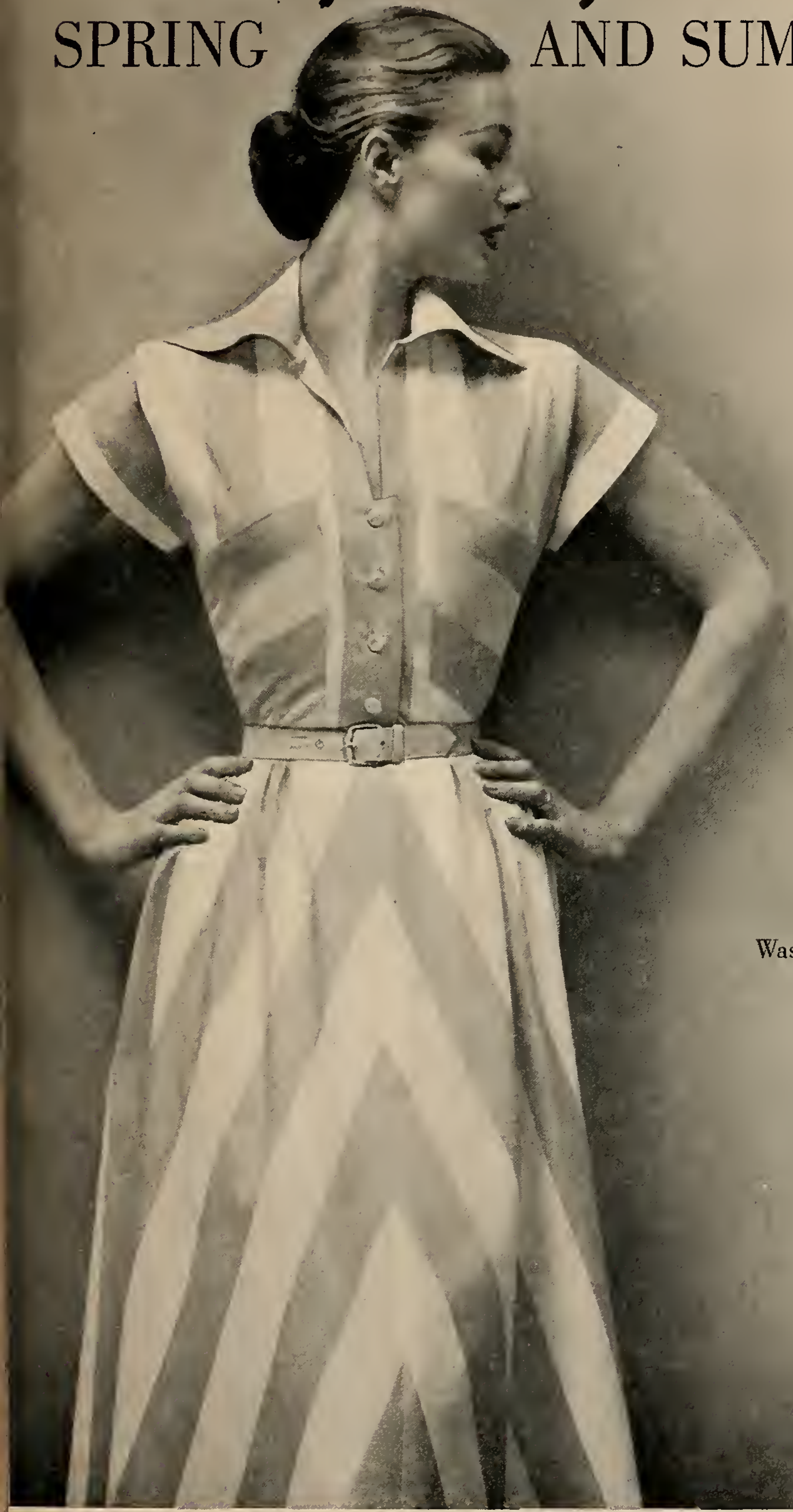
WINTER
1950

MORE AND MORE BEAUTIFUL COTTONS BY *Betty Barclay* TO COLOR THE SPRING AND SUMMER SCENE



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of the season...and so typical
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in the gayest summer colors:
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Spirits soar and the very breath of springtime is captured in this enchanting print we've christened "Blossomtime." Seldom, if ever, have we seen the beauties of nature so faithfully reproduced in print. The fabric is luxurious Cohama "Swanback" in white, pink, aqua and gold background colors. 32-40. About $3.95 at your favorite store. Or write direct to

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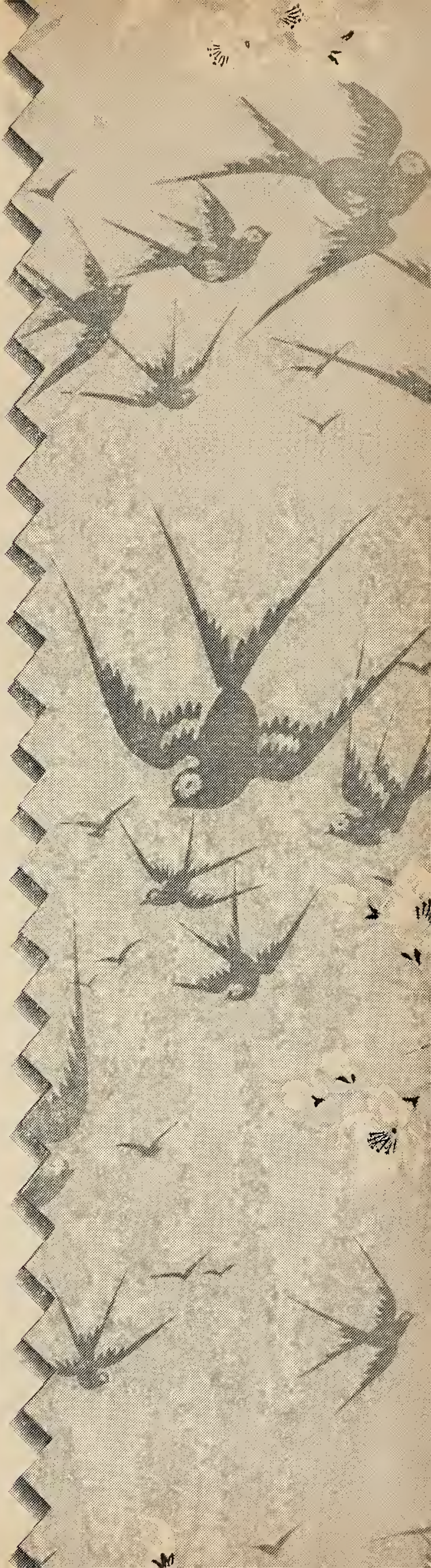
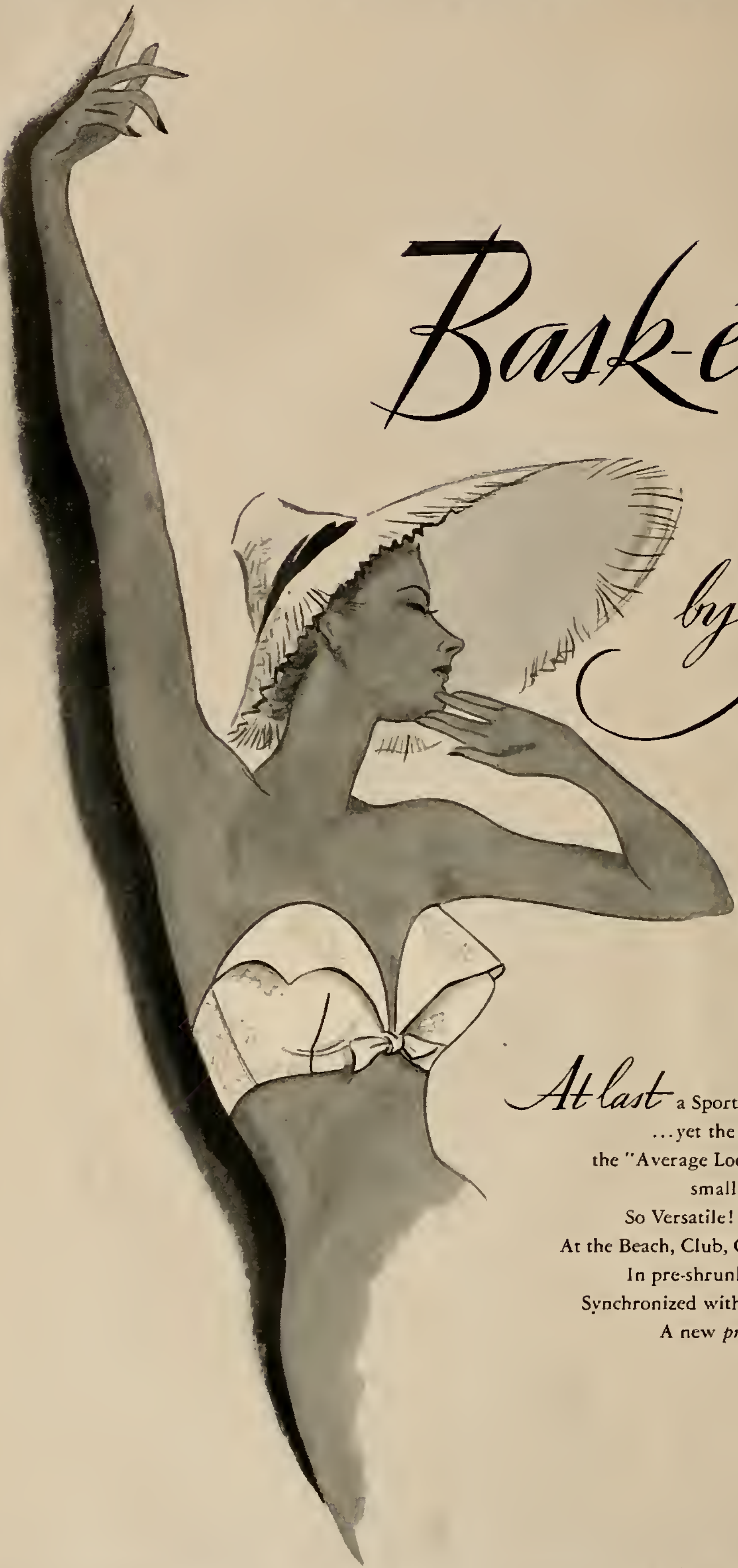


SOMETHING NEW UNDER THE SUN . . .



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by Mam'zelle

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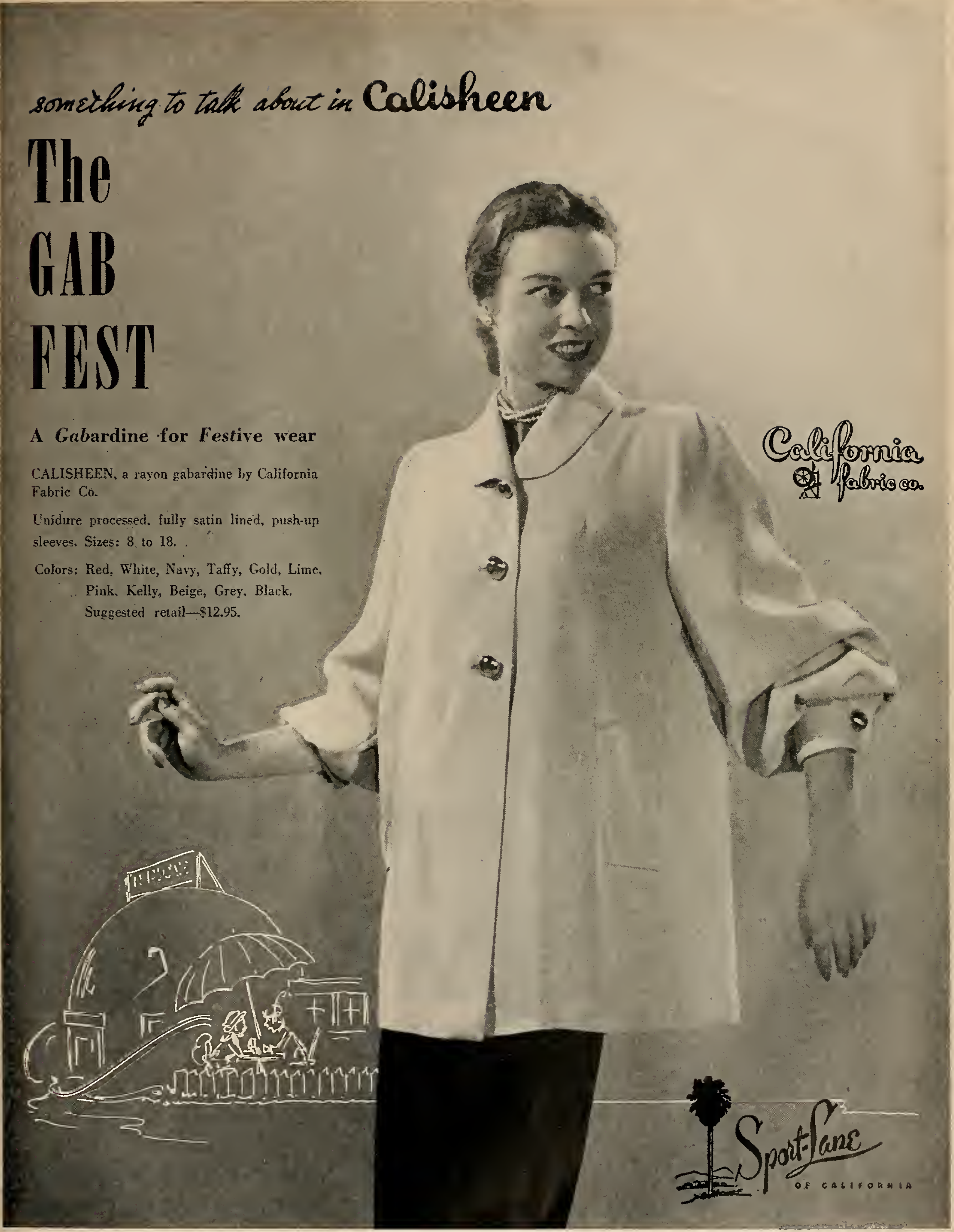

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CALISHEEN, a rayon gabardine by California Fabric Co.

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Colors: Red, White, Navy, Taffy, Gold, Lime, Pink, Kelly, Beige, Grey, Black.
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Imported linen . . .

Roth-Le Cover's flower-fresh casual suit in wrinkle-resisting Moygashel linen, Spring's most talked-about fabric. Precision-tailored, with full rayon crepe lining and Hymo hair canvas facing for molded fit. Chamois yellow, natural or navy blue.

9 to 15. $55

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VOL. X NO. 1 . . . SPRING, 1951

ON THE COVER:

Pat Premo has designs on spring! . . . this spirited California designer uses an exclusive import, patent leather chambray, in a nimble sheath dress with fly-away panels, jet buttons to repeat its shining mood. Sizes 10-18, under $60 at J. W. Robinson Co., Los Angeles; Jenny's, Cincinnati; Bonwit Teller & Co., Philadelphia; Best's Apparel, Inc., Seattle. The straight-on straw hat is by Leslie James, color photograph by Frank Stiffler. And of course "she" wears Picturesque nylons from Sanson Hosiery Mills!

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

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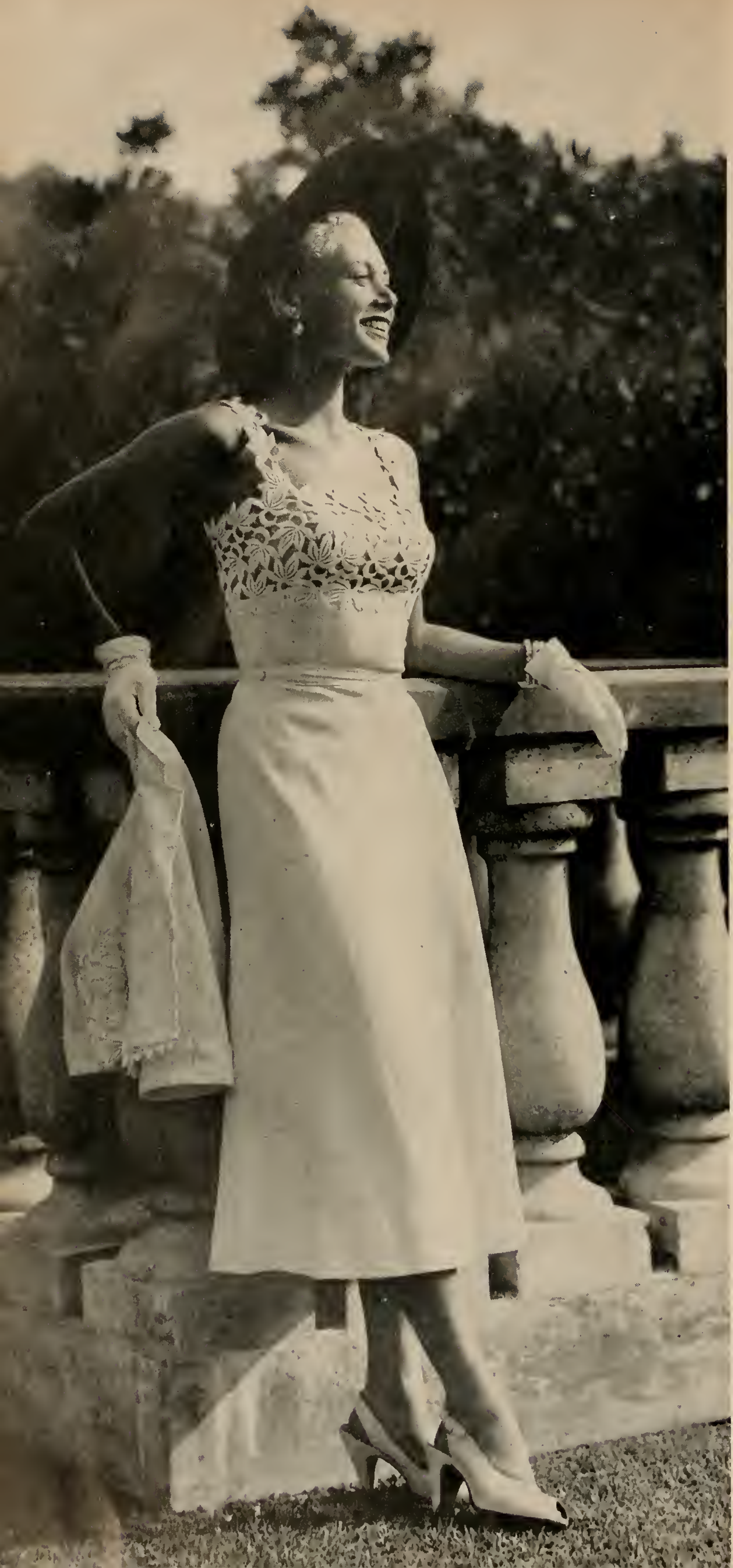
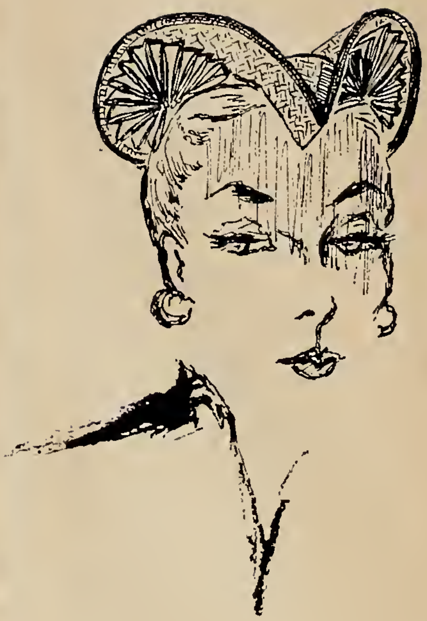




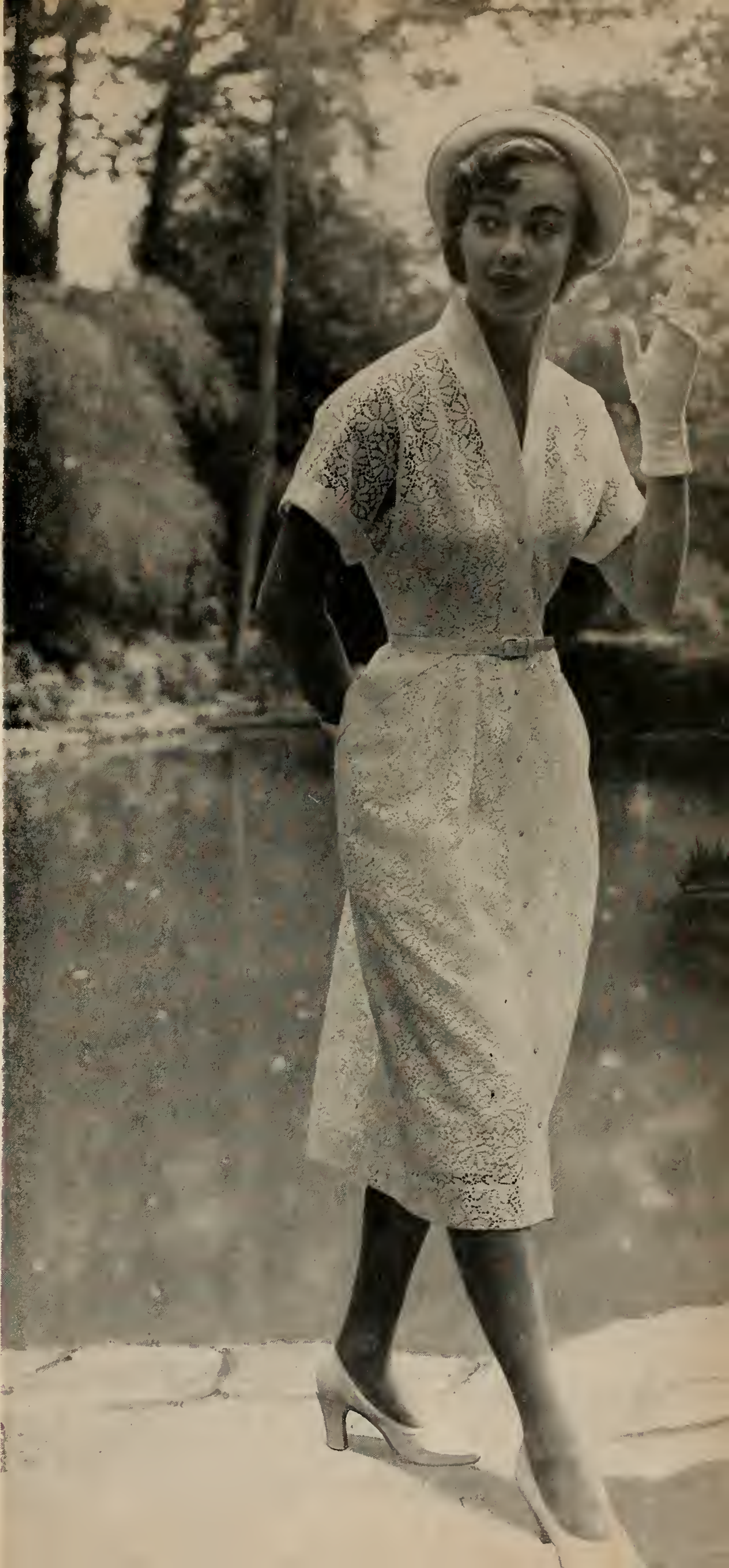
Easter is early this year . . . a fresh new season when all the earth responds with a blossoming of flowers, and men find new hope in their hearts. It's a time Californians celebrate solemnly at outdoor services that have become world famous, like the very first sunrise observance at Mt. Rubidoux, a tradition since 1909 . . . like pilgrimages to the Hollywood Bowl, Catalina, Santa Barbara or a score more places where the dawning is a cherished symbol of faith. Easter is celebrated joyously at family gatherings . . . or at nearby resorts where mid-season vacationers enjoy respite from the days' preoccupations.

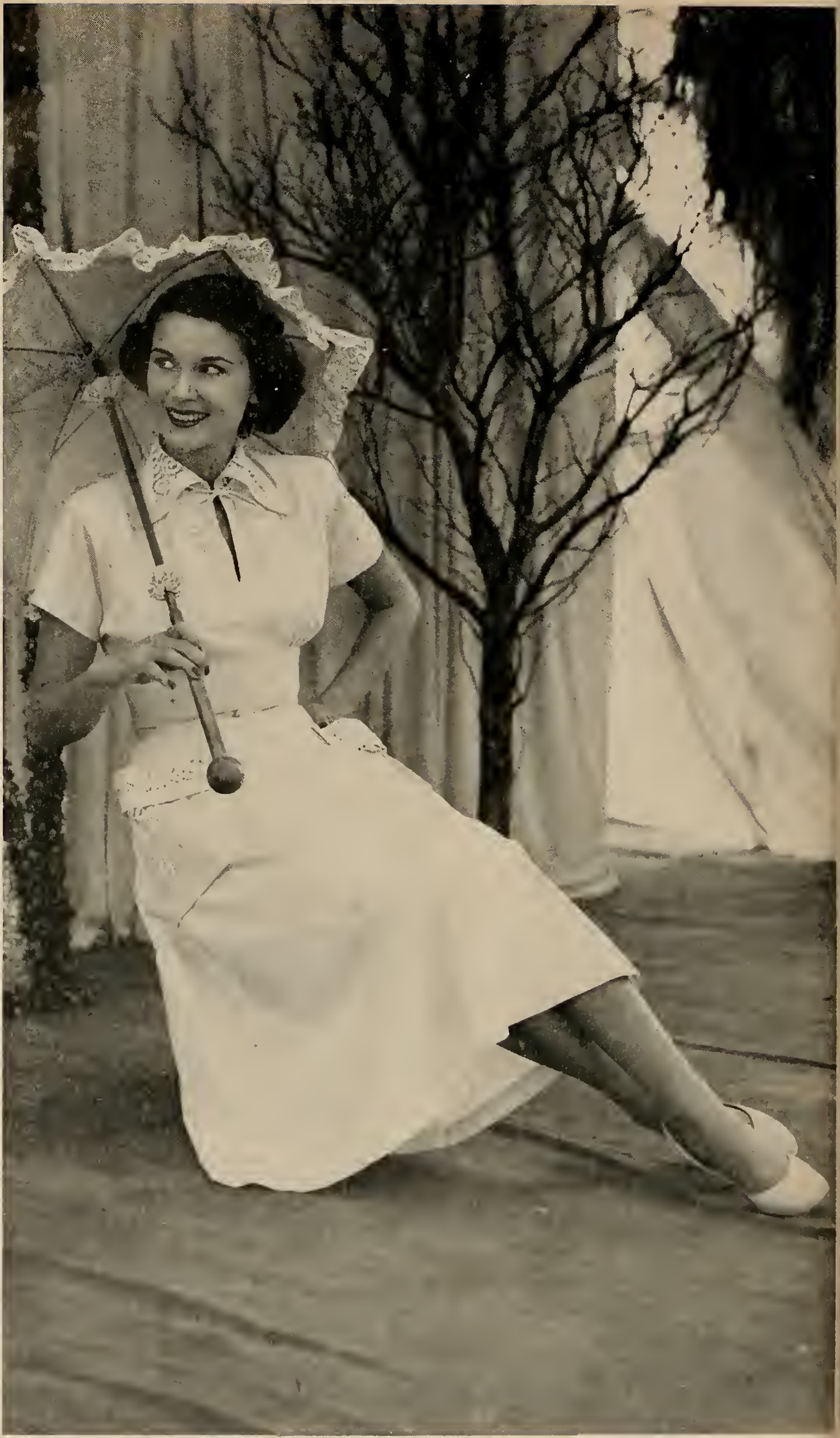
Easter is a symbol of change in fashions, too. The bonnet they write about in sonnets might be the one we sketched above, wispy bits of straw soaring swiftly from the center, revealing little cocardes of grosgrain ribbon. It's called "Winged Victory" by KENETH HOPKINS, who created it in a bright new mood.

And now is the time for spirited new fashions, clothes that presage a new season . . . clothes that make their debut on the first bright days of spring, grace the summer scene in days to come. Somehow, we look to white to express this changing era . . . pure white, shining white, blaring white! We show it, left, in PEGGY HUNT's wonderful dress—mate fashion, the slim little sheath of pique with Venise lace yoke (perfect compliment to your early tan) and its matching jacket. This epitomizes the strongest fashion trend we've caught in years, the dress that is pretty enough to go dancing . . . covers up with a jacket that can take it to town! In sizes 10 to 20 is about $70 at Bonwit Teller, Philadelphia; Mildred Moore, Beverly Hills.

In the same white mood, we selected this demure little cotton lace by TABAK OF CALIFORNIA . . . sparkling rhinestone buttons prancing down a front panel and shining in the sun. Another fashion note is here, the importance of lace to your summer wardrobe. This is a French imported fabric, part of a linen-lace collection from this designer. In sizes 10-20, about $25 at A. Harris, Dallas; Bullock's, Los Angeles.

With it, the terse little roll-away summer white, a subtle understatement and a compliment, by REX.





How old is springtime, season the songwriters brag about, time of year the youngsters moon about? Here is the dress that is younger than . . . and as fresh as . . . the very month of May. It's a Betty Barclay cotton, fine combed broadcloth with lacey pockets and snugged-up collar . . . perfect for walking in the park, for young romantics or the young-in-heart wherever they may be. In ice cream pastels, sizes 9 to 15, under $9 at Bullock's, Los Angeles; The Emporium, San Francisco; Carson's, Chicago; Younkers of Iowa.

HOW DO YOU LIKE YOUR LIFE?

You can order your days a la carte, California style, if you live anywhere in or near Los Angeles

If Don Jose or Dona Maria . . . or whatever their names . . . were alive today and could see their little City of the Angels, they wouldn't believe their eyes. If they were to return only to quaint little old Olvera Street, blocking their ears to sounds of trains and planes and lanes of traffic, they might for a moment recapture the spirit of those enterprising days when they helped settle Los Angeles.

But if their eyes should look heavenward, the illusion would be shattered. For towering nearby, the City Hall and other federal buildings, then the business center, then the city itself . . . spreads out over more area than any other city in the world.

Even now, the historic old Lugo House, monument of early day history, is being torn down to make way for the approach to the Hollywood-Santa Ana Freeway.

Even you who live here, or you who have visited Los Angeles quite recently, can scarce believe the changes the past few years have brought. Most spectacular, perhaps, is the catacombing of freeways leading to the metropolitan area from the numerous suburban neighborhoods which "feed" downtown.

Plus the Pasadena freeway, which for several years has speeded traffic between the rose city and Los Angeles, there have been and are being developed five other major arteries including those to Santa Ana, Hollywood, the Harbor district, Santa Monica, and the Ramona Freeway. These through boulevards, beautifully landscaped, raised over or tunneling under roads that normally would cross their paths, provide an awe-inspiring spectacle of great-city splendor and safety.

All this makes emphatic an obvious truth, that Los Angeles has become an area that includes, within its city limits or by "attachment," innumerable rural or suburban communities where the "California way of life" is lived to its fullest. Pastel homes scaled for indoor-outdoor living, with the sunshine coming in and the people going out . . . through walls of glass that slide open to facilitate this very thing!

Society columnists comment on this changing mode of life, noting that so many super-sophisticates have left mammoth city homes for the simpler life of the valley, the foothills, the beach. Some of these "eased into" the new situation by buying a second or weekend house in the country, liked it so well that they changed their permanent address.

And, of course, there are thousands who have realized a lifelong ambition of owning their own home amid the peaceful surroundings of one of these quaint little hidden villages.

This is California living as we like it: healthy contented people living simply, entertaining in their own patio or by one of the countless swimming pools found in even the modest homes; enthralling guests on a grandiose scale by outdoor barbecues, rides across the hills.

Some of the "farmers" take their new life seriously, find it pays to raise garden truck, poultry, citrus fruits, avocados . . . to have their own horses stabled on their miniature acres!

* * *

Along with this metamorphosis of suburban living comes another social change, caused by the increasing vogue for television viewing. Latest figures indicate that one out of every 5.2 people (if you can cut your people into decimals) owns a television set! As of January 1, there were 877,421 sets in the metropolitan Los Angeles area alone.

Aside from a lot of bug-eyed youngsters circling the family viewer, this phenomenon means . . . more people staying at home, entertaining at home; it puts a premium on television fashions, changes habits of eating . . . with nibbling-and-sipping "the thing" they're all talking about.

* * *

Not that California is devoid of cultural opportunities away from the home! We've recently enjoyed our share of Opera, in fact anticipate the construction of one of the world's most beautiful opera buildings out Wilshire way.

Currently, we're in the midst of an important philharmonic season, with Alfred Wallenstein conducting the Los Angeles Philharmonic Orchestra. Artur Rodzinski guest-conducts twice this month, February 15-16.

Artists due to appear in the Philharmonic Auditorium include Ruggiere Ricci, February 22-23; Isaac Stern, March 8-9; Suzanne Dance, April 5-6. Wallenstein will conduct the Philharmonic orchestra and voices in the Mohlar Symphony No. 2, "The Resurrection," March 22-23.

And artistically, our city is rich. The Los Angeles County Museum has scheduled an exhibit of British drawings starting February 8; "The Last Fifty Years of British Painting" is announced to begin March 18; and "Index of American Design" will be exhibited from March 18.

The Los Angeles Art Association is presenting "The California Scene" all this month, with an open juried water show scheduled for next month.

And on March 2, the California International Flower Show will be augmented by an Art Exhibition at Hollywood Park, with the Assistance League of Southern California as sponsor. This social-cultural event will be the cynosure of all eyes, with Mrs. Thomas W. Simmons chairman of opening day.

Highlight of this colorful flower-and-art showing will be the naming of an "Ann Banning" rose, tribute to president-emeritus Mrs. Hancock Banning . . . an award that will be acknowledged by Mrs. Harold Ramser, president of the Assistance League, today. A cactus will be named the "Johnny Dollar," to be accepted by Edmund O'Brien, who stars in the radio show of that name.

California is famous for its wonderful galleries, and for the small ones which do such a fine job of show-casing art in all its forms. One of the newest of these is the Third Street Gallery, which features only California talent. Most recent is their exhibit of photographs by Jason Hailey, paintings of Willard Wiener.

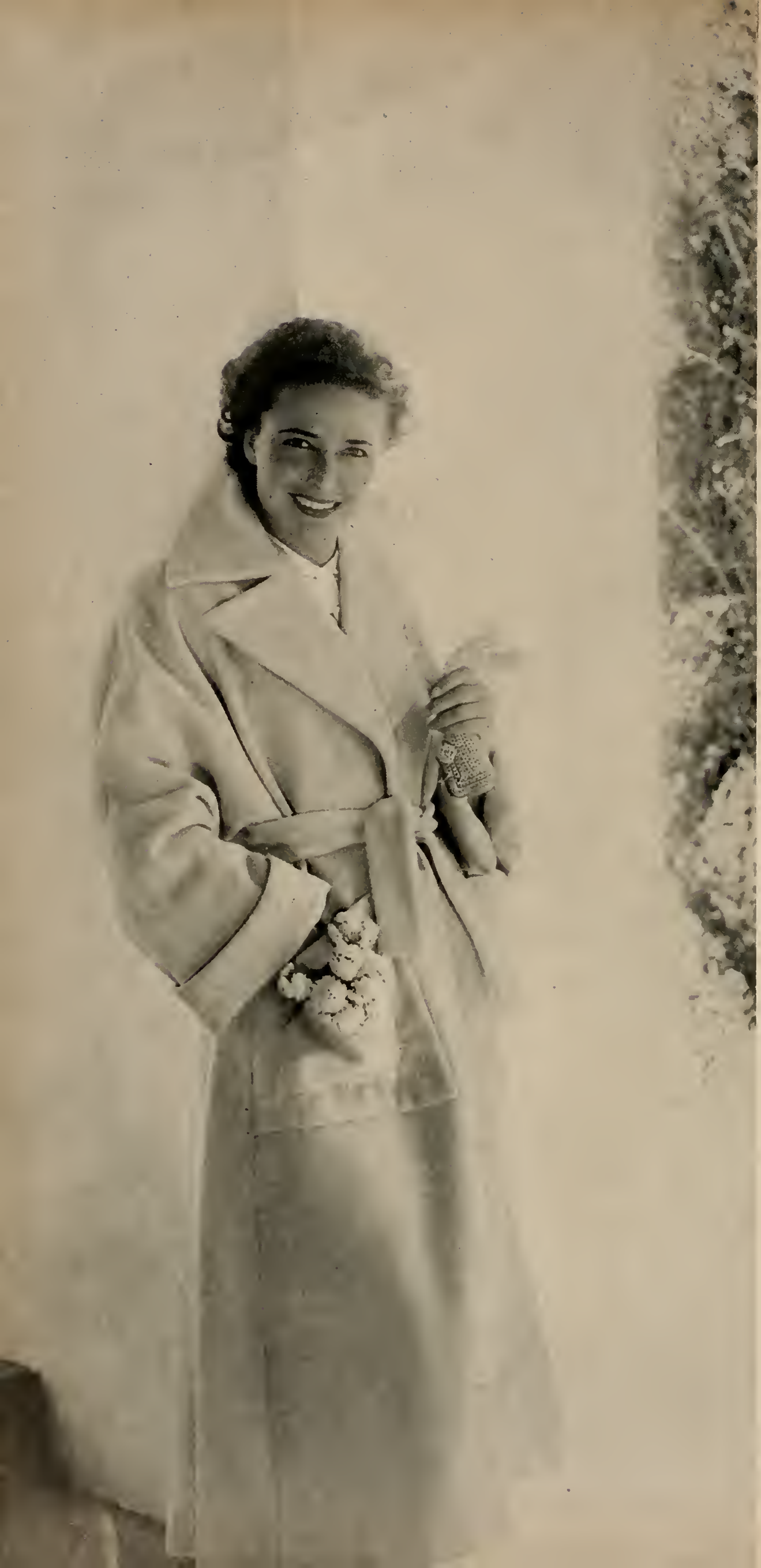
* * *

So nice to hear of the success our own Tony Duquette is having in Europe, a success which includes an exhibit in the Louvre galleries, a flurry-to-buy success among collectors, and a gala social season when the young Californian and his wife are being feted by Paris society. The Californian presented a picture story of this talented artist who creates *fantasmia* out of papier maché, jewels, wires and other unrelated materials which he turns into sheer magical beauty.

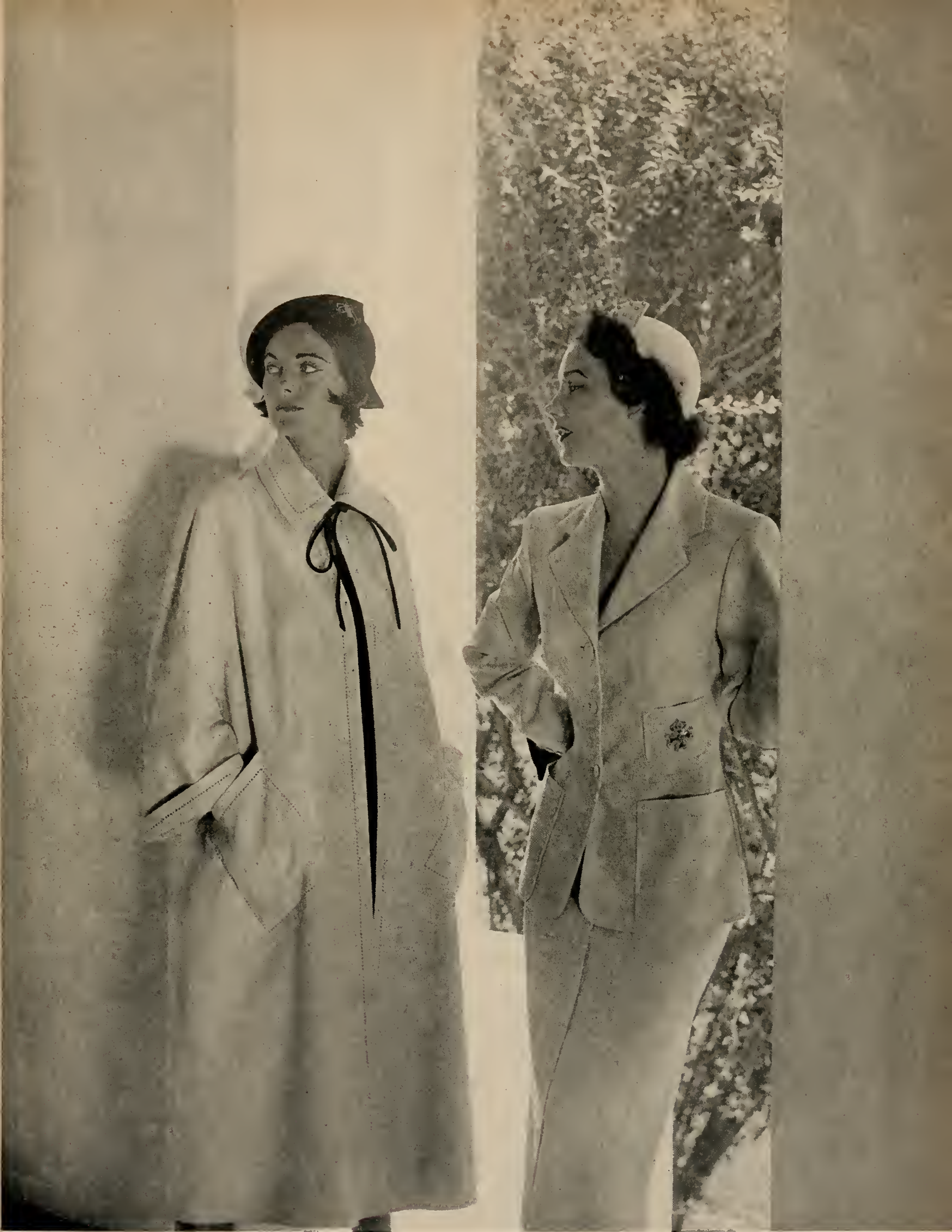
* * *

And there is art to living . . . dramatically! Survey of the stay-up-late spots reveals the fact that Angelenos and visitors are flocking to Ciro's (where Kay Lawrence recently thrilled the crowds); Mocambo, where Billy Eckstein has been enthralling

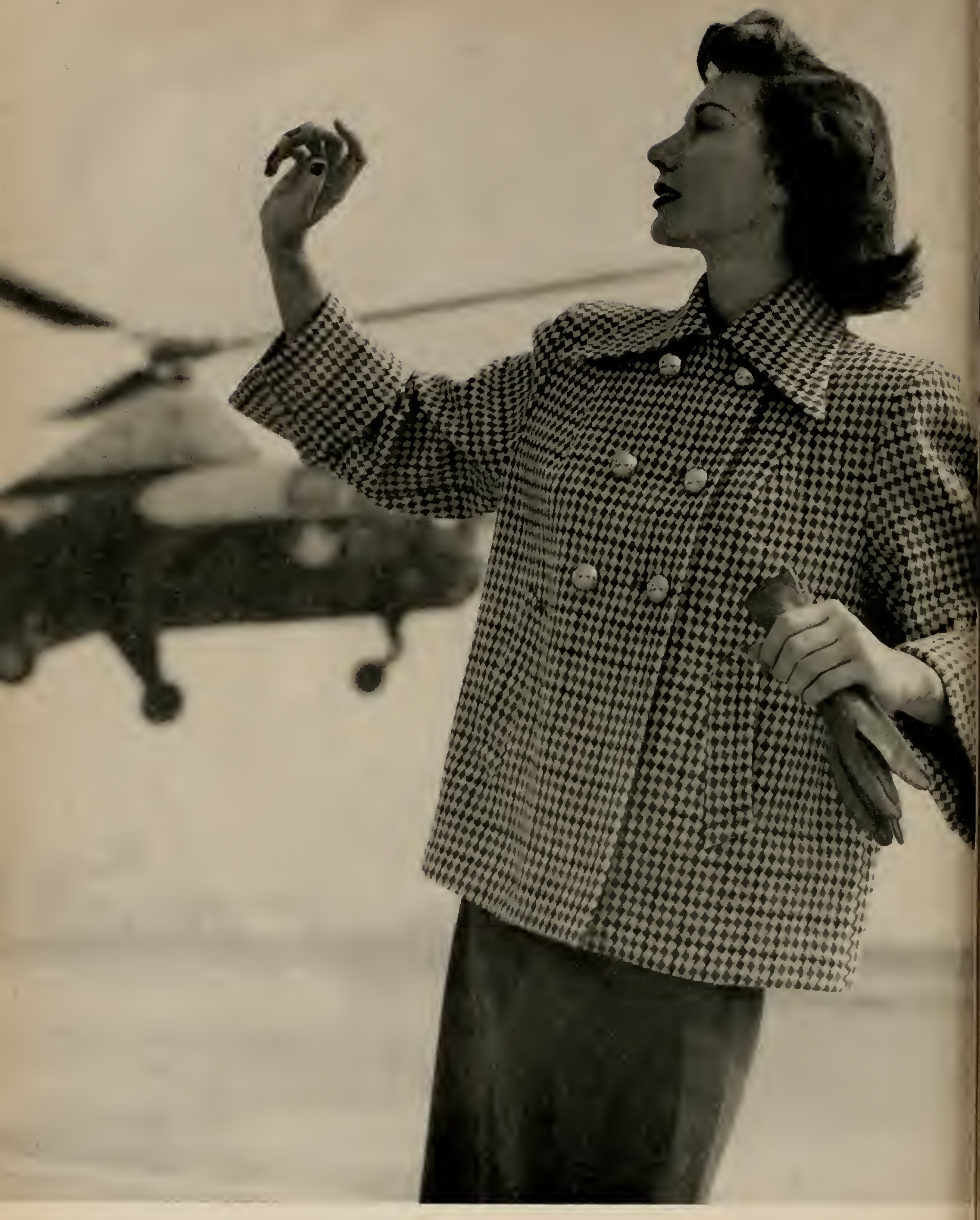
(continued on page 34)



White sands, ever-inviting, suggest travel . . . and resort clothes to make any visit more enjoyable! And what is more fabulous than a greatcoat of luxurious Forstmann fleece, this very one by COUNTRY CLUB . . . worn by Laraine Day, lovely star and privately Mrs. Leo Durocher. Wear it belted or swinging free, wear it casually and with all the assurance of your finest furs . . . and you might even tuck a corsage on the pocket, as we do. California style! About $110 at Bullock's, Pasadena; Silverwood's, Los Angeles. Hand-crocheted gloves of gold and white, from California Accessories.

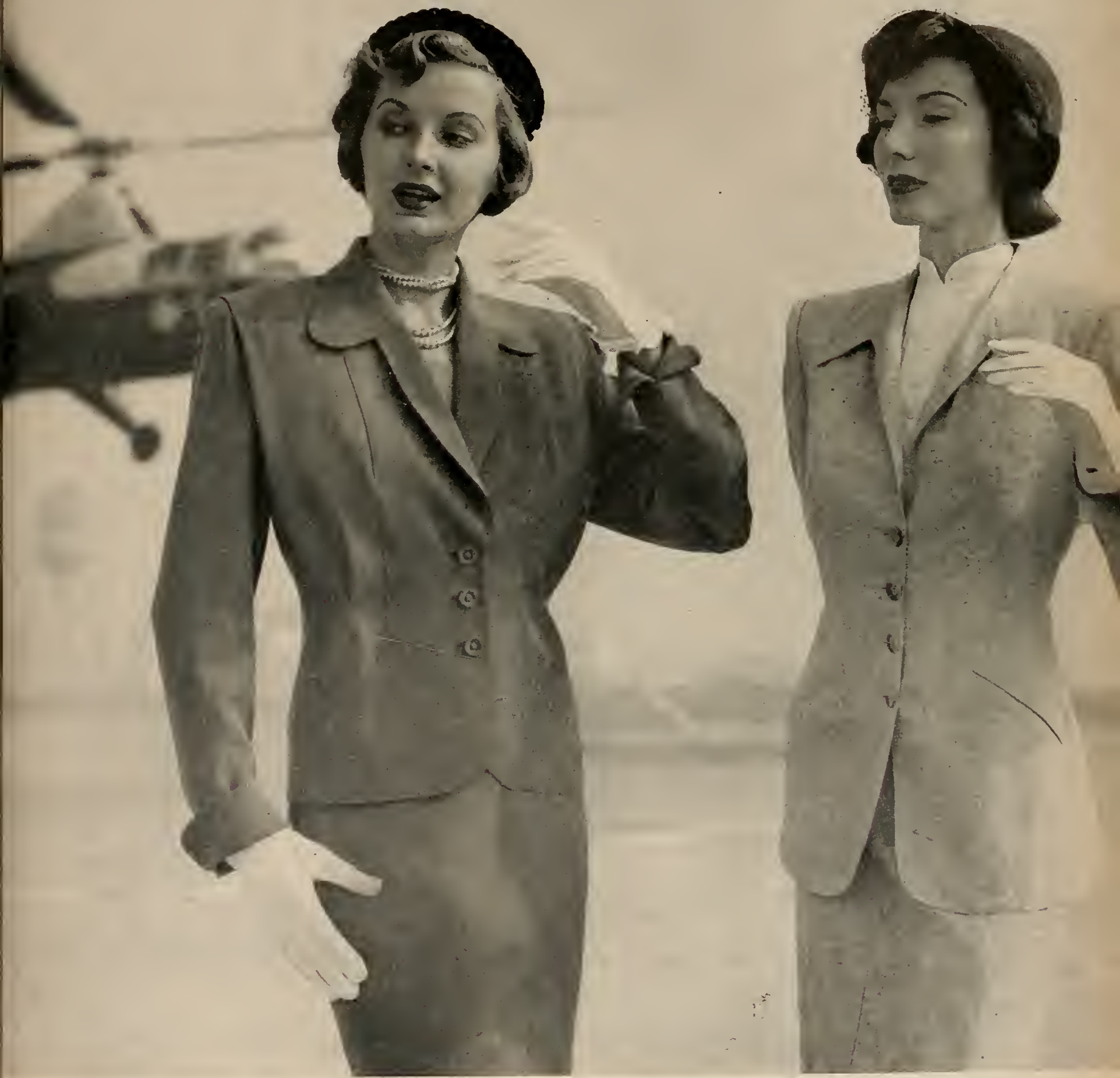


ADELE-CALIFORNIA interprets the white sand story in these elegant fashions, the duster with slant-wise pocket and hand-stitched details, the three-pocketed suit, emblem and all; each in sizes 10-18. about $90 at Bullock's Wilshire. Los Angeles; Carson's, Chicago; Younkers. of Iowa. With them, we like the new California cloche, jewel accents, by REX.

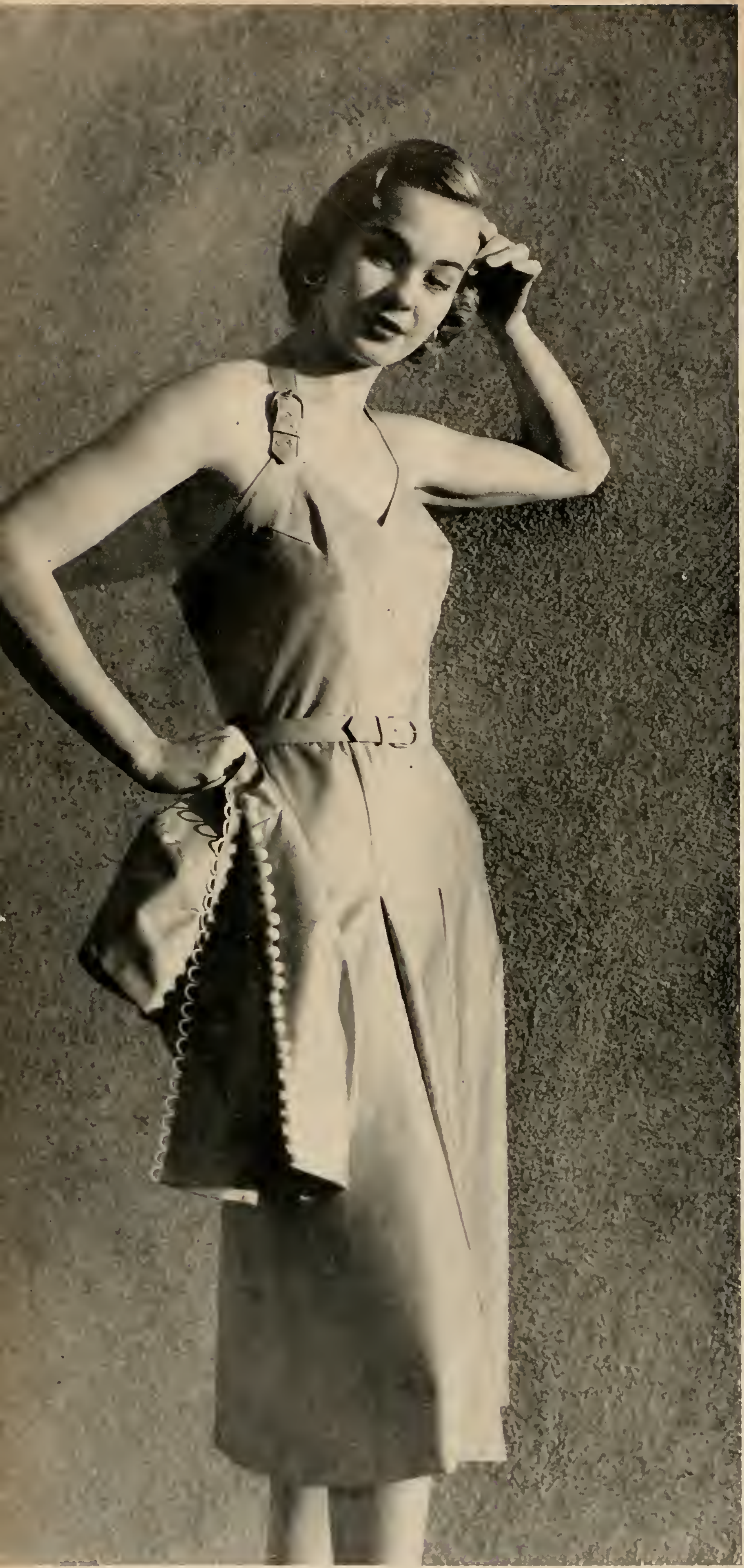


The short topper gets set for summer hops! SPORT-LANE OF CALIFORNIA uses a harlequin plaid Hoffman wool for a fling jacket that's ready to greet the spring in fine style. Palest plaid with bright polished buttons to reflect the sun, photographed atop the Los Angeles post office where air mail takes wings! Under $23 at Buffum's, Long Beach; Mullen & Bluett, Los Angeles; Filene's, Boston; Younkers, of Iowa.

City Silhouette for 1951



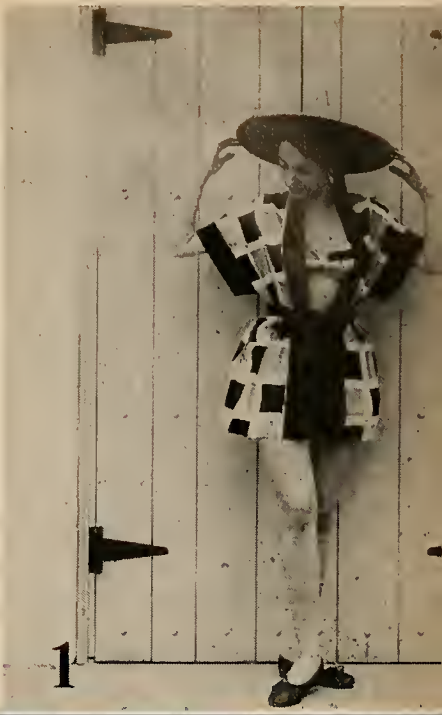
The perfect lady, in JACLANE suit in Juilliard wool, soft curved lines, suitable accents at cuff and collar, an Easter parader: sizes 12½ to 24½, about $70 at better stores. Right, ROSENBLUM OF CALIFORNIA pure silk tweed, young careerist suit in newest shades; sizes 10-20, about $45 at The Emporium, San Francisco; B. Altman, New York; Bullocks, Los Angeles.



Whether you're hitting the highways or staying at home, there's something about spring's first cottons, the first sun clothes, that sets your heart to singing. While we talk about high fashion trends for those dress occasions, always the day-to-day enjoyables give real down to earth pleasure. So we've garnered a few for you, from the bold little blocked sunsuit you see on top of opposite page, to this delectable little sundress and jacket of a brand new fabric this season, satin pique. Used brightly by HOLLYWOOD PREMIERE in a whole series of mix-match fashions that include overblouses, skirts, shorts, halters . . . and this practical little sundress with adjustable halter . . . and a button-up bolero that makes it modest. In soft glowing colors like chamois, champagne, peacock, mocha, tangerine and shining white! Sizes 10-18, about $25.00 at Battelstein's, Houston, and Bullock's, Palm Springs.

SUNSHINE FASHIONS WE RECOMMEND TO MAKE YOU FEEL LIKE SPRING!

The time to buy your crisp little cottons and brisk little linens . . . is now, now when you have such wonderful selections, now when you can select them in anticipation of good days ahead. Then when the sunny season is here, you'll be carefree and ready to enjoy them, all the right clothes in your closet!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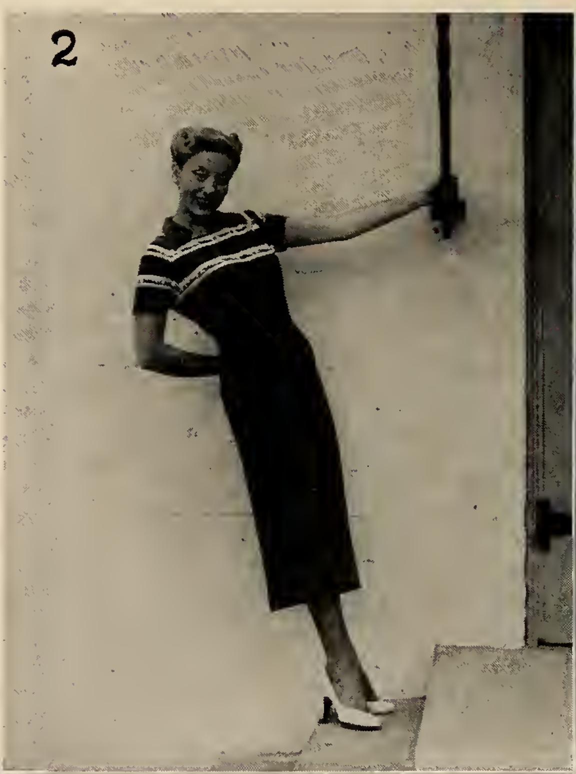
1. JUNIOR MISS coolie set, bold block print in a playful mood.
2. ZOLOT OF CALIFORNIA, the sportswear knit you "must have" each season.
3. JOSEPH ZUKIN's pure linen coat dress, suave and city-wise.
4. JEANNETTE ALEXANDER'S striped chambray with perky push-up sleeves.
5. BASIC IDEAS by Dorothy O'Hara, an afternoon perfection.
6. SABA OF CALIFORNIA, gay stripes, a summer merry-go-round.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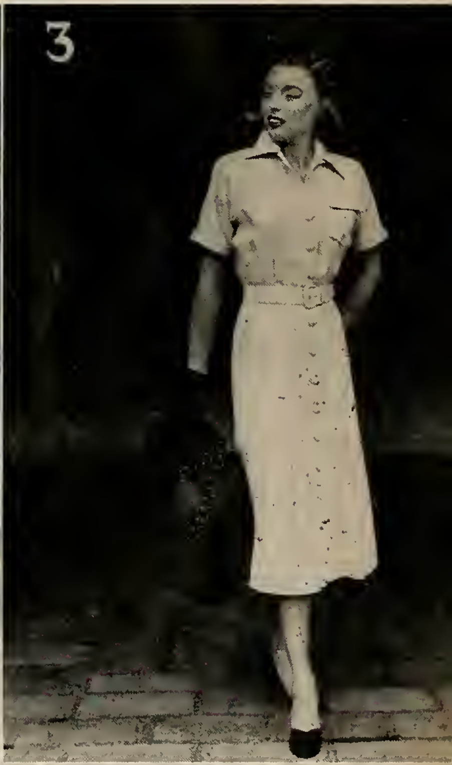
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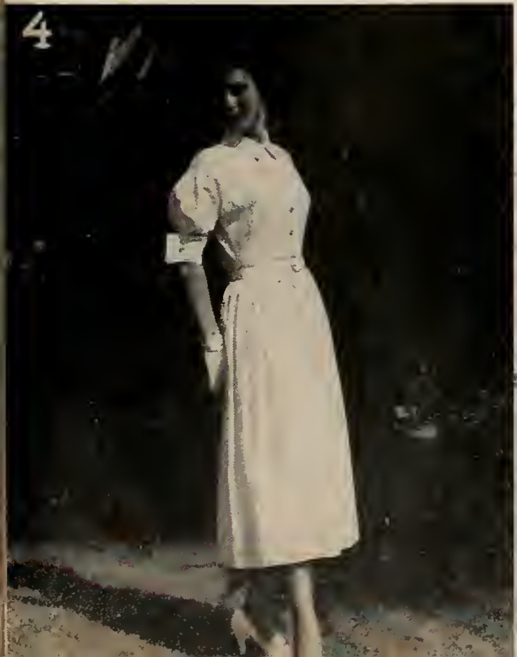
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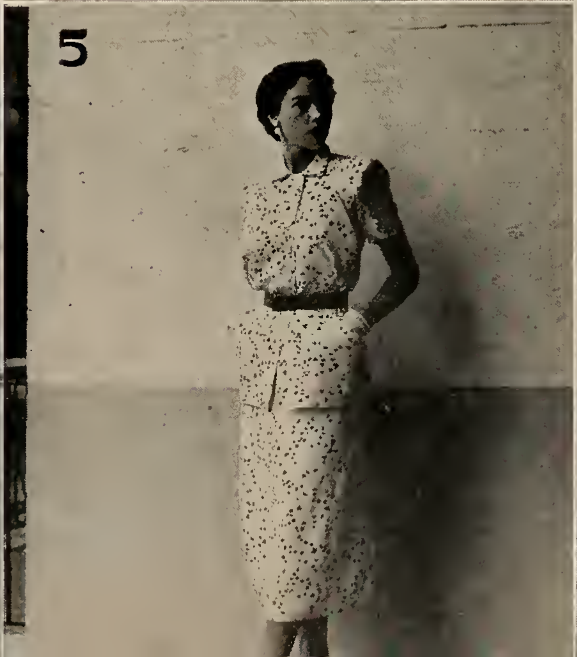
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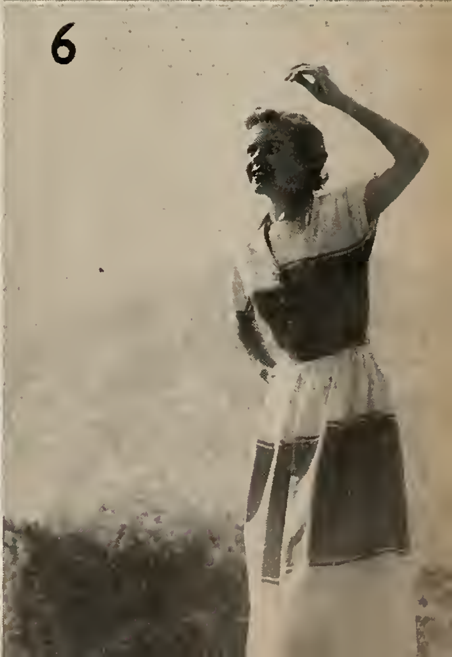
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Now page one news, these well known personalities all worked in the fourth estate.

By Marion Simms

Most actors are convinced they were born with greasepaint in their veins. But there are a surprisingly large number in the Hollywood film colony who first followed the lure of printer's ink.

Frank Sinatra was practically pushed into newspaper work by his father, who wearied of Frank's perpetual song recitals around the house. Dad Sinatra, who worked—and still does—for the Hoboken, New Jersey fire department and knew everyone in town, wangled a job for Frank as copy boy on the Hoboken *Observer*. During high school days, Frank had a part time job on the paper's delivery truck.

When Frankie was promoted to sports reporter, the elder Sinatra signed in relief, thinking his son's future was assured. The job satisfied Frank until the night he took his best girl to a neighborhood vaudeville theater to hear a successful young singer. The next day Frankie quit newspaper work and decided to become a crooner like his newly discovered idol—Bing Crosby.

Clark Gable once worked in the want-ad department of the Portland *Oregonian*. "I was looking for some kind of good job myself, and figured that as an ad-checker I could beat any other applicants when something turned up," Clark says. Nothing showed up in the ads that interested him for about three months. Then one day the telephone company ordered an ad for a lineman. The pay was $16 a week, and it was outdoor work, which appealed to Clark. He hopped right over to the phone office to apply, and was hired at once.

Xavier Cugat did his newspaper stint on the Los Angeles *Times*. Before that, while touring American cities for five years as concert violinist with Caruso, Cugat amused himself during long train rides by making sketches and caricatures of everyone he saw. Later, featured as a concert violinist with the Los Angeles Philharmonic, Cugat found his reception so lukewarm he decided to try another field. He got a job doing a daily cartoon for the *Times*. I soon found that trying to be funny by the 10:30 deadline every morning was not for me."

Gracie Allen

Bob Hope

Joseph Cotten

Hedda Hopper

Clark Gable

Xavier Cugat

Gene Kelly

THESE STARS WHO MAKE NEWS—ONCE WROTE IT!

he said. He left the paper to organize a little band of six musicians.

In nearby San Fernando Valley, Alan Ladd was only twenty when he started working in the advertising department of the *Valley Sun-Record.* He was a good salesman, and was promoted to advertising manager. Alan, though, had had a taste of acting when Universal Studio discovered, then dropped, him. He had no acting job in sight when he walked out of the little San Fernando printing shop for good. By way of radio, he finally reached pictures and stardom.

San Fernando Valley journalism circles also first claimed Dana Andrews. For a time he was a general reporter for the *Ventura Boulevard Sentinel.* Since then, he has played many newspaper roles in pictures.

Joseph Cotten has most pleasant memories of his newspaper days on the Miami Herald. He was a $35-a-week advertising salesman, and the job was a cinch for him. He would reach his sales quota in quick time, then settle back to a leisurely life on the beach for the rest of the week. As a reviewer he also got tickets to every show that came to Miami. At the same time he worked with a little theatre group from the University of Miami. "As an actor-reviewer, I've never found a better way of assuring myself good notices," he smiled. Joseph Cotten's wife eventually persuaded him to abandon the leisurely life for the rugged one of crashing Broadway, a step that led him into pictures.

Burgess Meredith had a brief but hectic career as a newspaperman. In his native Cleveland, he got himself a job selling want-ads for the *Plain Dealer.* "I sold three little ads in two weeks. My commission was 89 cents. I quit and got another job selling vacuum cleaners, and made more money." But there was something about the newspaper atmosphere. A couple of years later, Burgess became a reporter on the Stamford, Connecticut *Advocate.* "The second day, I was sent out on a murder," he said. "I asked a thousand questions and hurried back to the office with my pile of notes. I had the story written when I discovered I had overlooked one important item—the name of the victim. You guessed it. I didn't last long." In the film, *A Miracle Can Happen,* Burgess had another crack at reporting. He gets fired here, too.

Henry Fonda reviewed plays for a Nebraska newspaper. And Gene Kelly not only had newspaper ambitions but financed a journalism course at the University of Pittsburgh by such odd jobs as ditch digger and dancing teacher. Then, after graduating, he decided to make his life's work tapping his feet instead of his typewriter keys.

When Melvyn Douglas was eighteen, reporter friends got him on the City News Bureau in Chicago. First he covered conventions, then was advanced to the police beat. The new lad's punctuality and enthusiasm amused police reporters from the other sheets. "Why drag yourself out of bed at 7:30 in the morning?" they said. "Just get in good with the police sergeant and he'll give you a ring whenever a big story breaks." For two months Douglas enjoyed his morning snoozes. Then one morning, Douglas strolled leisurely into the newspaper room and discovered he had missed out on his first big story. A gang murder had broken that morning. In the excitement, the police sergeant had forgotten to phone him. That was the end of his life as a police reporter. Friends tried to comfort him, saying that every good reporter gets fired a few times. Douglas, though, felt too ashamed to tackle the Fourth Estate again. He got a bit part in a stage play, and the only reporting he has done since has been make-believe.

Finally, there are the notable cases of three film personalities who happily mix printer's ink with greasepaint, and come out with the cream of two hazardous professions. Bob Hope's daily humorous column appears in Hearst newspapers over the country under the title: "It Says Here." Hedda Hopper's daily syndicated column is filled with film news and observations. The "Gracie Allen Reporting" column is a Consolidated Features novelty—current events spiced with the actress' special brand of humor.

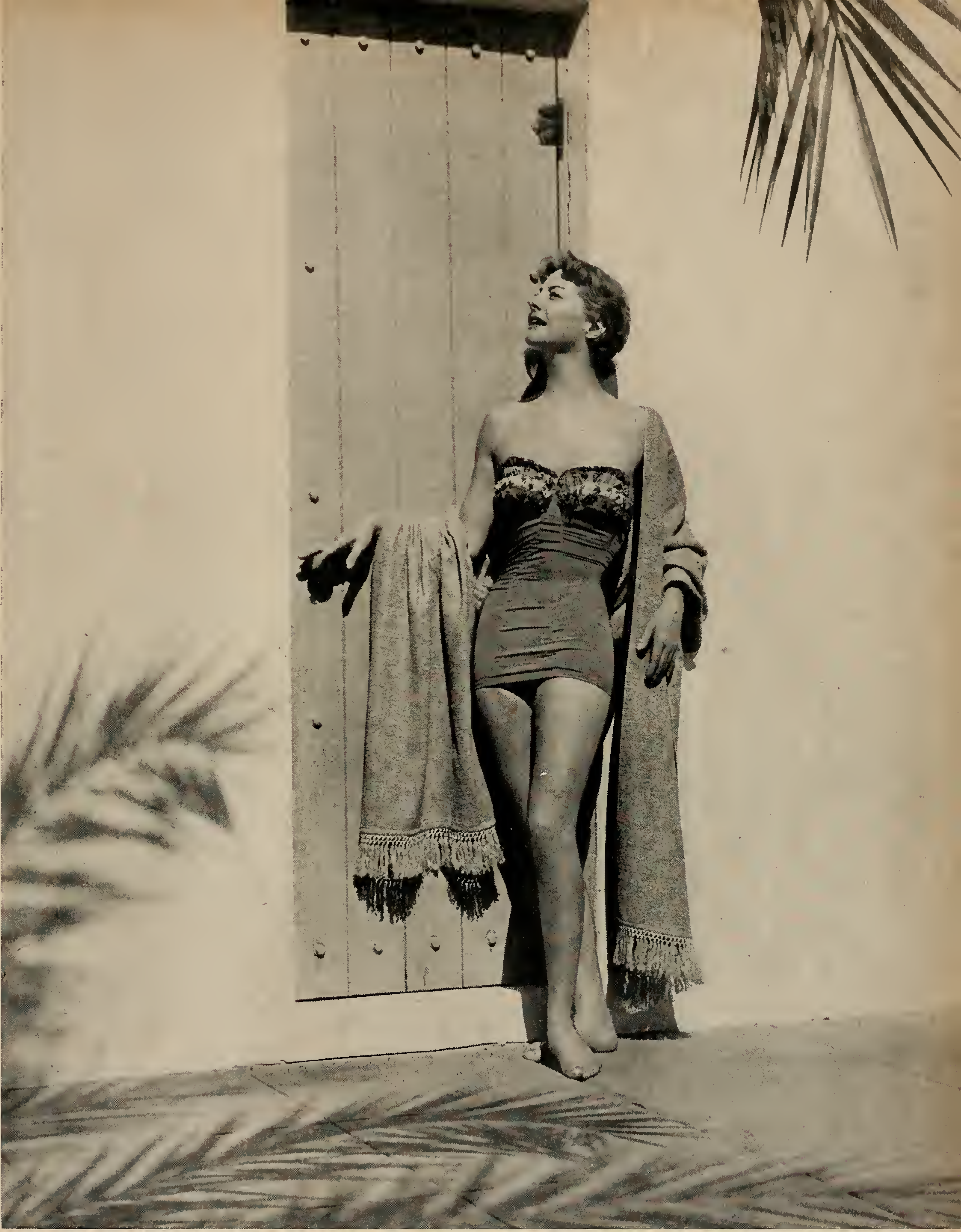
Alan Ladd

Dana Andrews

Henry Fonda

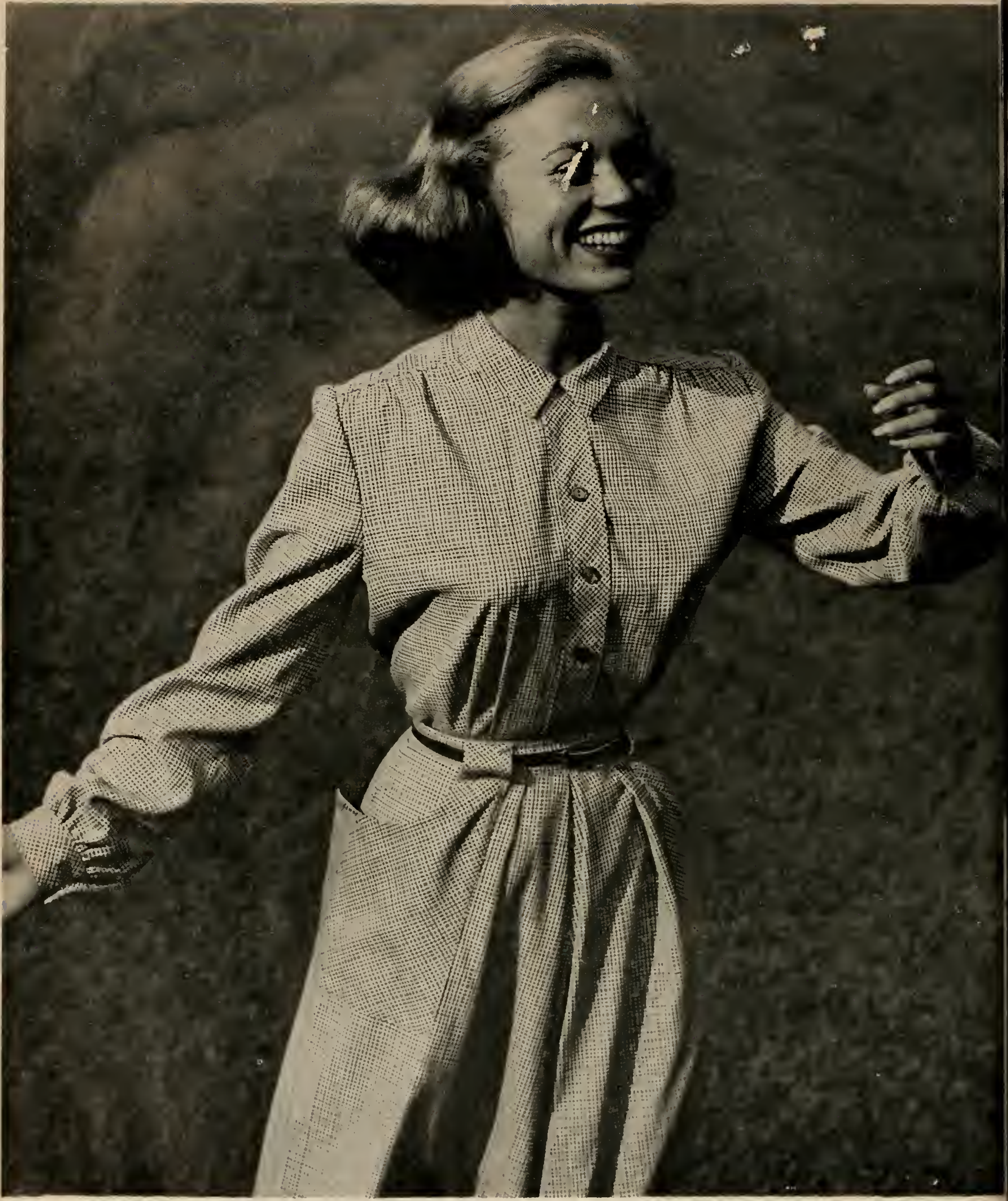
Burgess Meredith

Melvyn Dougl



CATALINA'S inspired interpretation of the Caribbean mood, with multi-color ruffles at the bosom of a torso-trim suit of nylon taffeta lastex. The tremendously long rebosa wraps luxuriously, is a practical beach companion too! Suit about $19.00, rebosa, $8.00 at Lobeman's, Birmingham and Bullock's, Los Angeles.

← COLE OF CALIFORNIA puts lace in the swim! Newest fashion love, lace is hereby elasticized and molded to the figure to give the new long-stem look we love. Shirred panel, halter silhouette. With it a terry cape in blazing white. Suit about $20.00, terry cape about $13.00 at Saks Fifth Avenue, New York, and Burdine's, Miami.



PACK AND TAKE IT . . . your vacation wardrobe will include wearables like these: the tailored blouse and the soft trouser-pleated skirt in a check that looks like flannel, an easy traveller by DAN GERTSMAN-CALIFORNIA, sizes 10-18, each piece about $11 at H. C. Capwell Co., Oakland; The Boston Store, Salt Lake. Opposite page, the favored stole costume created by PREVIEW SPORTSWEAR: Plaid wool Coo-Stole (copy right pending) with matching skirt, basis for a gadabout fashion with good intentions. Sizes 10-18, skirt about $9.00. Coo-Stole about $6.00, at The Broadway, Southern California; Kahn's, Oakland; Weibolt's, Chicago; E. W. Edwards Co., Rochester, New York; Buffum's, Long Beach and Herzberg's, Omaha.

We may have to tighten our belts a notch in the months to come, but so what? We will still be the best fed nation in the world and many of us could do with slimmer waists. Morale, in any unpleasant situation, is important, and what is better for it than good food? We can still eat beautifully, come whatever, if we spend a little more thought on how and what to cook, and strive to avoid all kitchen waste. In California, an agricultural empire in itself, we produce much of the food for the nation. Californian cooks would do well to utilize as many of these foods as possible, and in doing so be thankful that many of the foods we consider ordinary fare are classed as luxuries in the rest of the world.

Raisins, a tremendously valuable food and one of California's own, should be used more generously. Next time you make biscuits or muffins toss a few in with the flour. Add them to cole slaw (the youngsters go for this) or to hot cereal or to rice pudding. And for a simple all-California dessert with plenty of nourishment, try this: Cook California rice in the usual manner. Cover California raisins with hot sherry wine and allow them to stand for a half-hour to plump. Combine raisins, hot rice, and melted butter, and serve with brown sugar and cold sour cream. Another all-Californian dessert—more sophisticated—is even easier: Raisins on the stem, walnuts in the shell, and a glass of California port or mellow sherry. Cheese may accompany this, too.

Rabbit is much more popular in California than it is in most other parts of the country, which shows what good gustatory sense we have. Rabbit is not only economical, it is wonderful eating, and it may be cooked in any way appropriate for game or chicken—often it's better eating than either. Take, for instance, rabbit pie; it's a wonderful way to feed a hungry crowd. Try it as the *piece de resistance* at a buffet, accompanying it with corn pudding, cranberry jelly (it's a pity to relegate cranberries to the "Holiday Season"—they're wonderful all year 'round) string beans with almonds, and toasted and cheesed French bread. For dessert try chocolate roll—it can be made long before the party and frozen. Serve it very cold with a hot chocolate sauce. This is not a meal designed to appeal to the gourmet, but to the average American. Try it out on a bunch of youngsters, particularly young servicemen—it's pretty sure to make a hit. But back to the

RABBIT PIE

Have two 3-pound rabbits cut in serving pieces and dust them lightly with flour. In a heavy pan put a quarter-cup each of butter and olive oil (or margarine and salad oil if you're watching the pennies, and who isn't?), and brown the meat well on all sides. Remove to another dish. To the pan add a half-cup of minced onion, a clove of garlic, and a half-cup each of minced celery and carrots, and two tablespoons of minced parsley. Cook, stirring, until the vegetables assume a semi-transparent look. Fish out the garlic if you can find it (you'll be able to if you have speared it with a toothpick—preferably a colored one). Season with salt and pepper and a little thyme. Now pour in two cups of white wine (red may be used but the color of the sauce won't be as attractive), and boil rapidly until the liquid is almost syrupy. Return the rabbit to the pan, add enough water or stock to just cover, put on a lid and simmer until the meat is tender—50 minutes or longer. Remove the meat, and when cool enough to handle, cut it from the bones in sizeable chunks. Measure the liquid and add water enough to make six cups. Make a roux with a third-cup each of butter and flour, and cook it long enough to remove that *raw* taste. Whisk in the stock and cook until thick, correcting the seasoning if necessary. Put meat and gravy into a deep casserole, top with a rich crust, rolled not too thin and gashed in several places, and bake in a hot oven until the crust is done up brown.

For a rabbit recipe more apt to appeal to the epicure, try

RABBIT TARRAGON

Have a tender young rabbit cut in serving pieces and dust it very lightly with flour and salt. Cook in an eighth-pound (1-4 cup) of butter until amber, adding more butter if necessary. Now remove the meat to a casserole. In the pan put som tarragon—a teaspoon if freshly dried, two teaspoons if fresh (That rule of twice as much fresh herb as dried does *not* appl to herbs that have been sitting on a hot shelf in your kitchen fo a generation or so.) Pour in a cup of white wine and swirl, o "swill," the pan so that all the juices will be mixed in. Pou this over the rabbit, put the casserole in the oven, and cook a 350 degrees until tender. Serve with brown rice and artichokes

Both cherries and white grapes have become very popular a an ingredient in poultry sauces. This recipe uses rabbit instea of chicken, with good results. The cherries are pitted Bings c Royal Annes, and canned ones may be used when fresh ar out of season—which is most of the time.

RABBIT WITH CHERRIES

Cover a 3-pound rabbit with water, add an herb bouque of parsley, celery leaves, and a bay leaf, and a teaspoon o salt, and simmer until tender—about an hour. Remove rabbi cool, and cut meat into large dice. Add a quarter-cup of sherr to the stock, and reduce by cooking rapidly until only one cu remains. Melt a quarter-cup of butter, add a quarter-cup o flour, cook 3 minutes, add the stock and one and a half cups o rich milk, or cream, and cook until thickened. Season with sa and fresh pepper and a little fresh grated nutmeg, and pou over the rabbit meat which has been arranged in a shallo baking dish. Arrange a cup (loosely packed) of heated an drained pitted cherries on the meat. (If fresh ones are used, p them and cook in a little sherry for 3 minutes.) Now whip half-cup of cream and fold into it a half-cup of mayonnais and spread atop the cherries. Put under a hot broiler until th top is brown and bubbly. Very recherche, but not expensive.

WILD DUCK

Some of us have it in the freezer awaiting a special gue occasion. There are as many theories on how to cook it a there are varieties of duck, but gourmets agree that it shoul be *rare*. Roasted in a hot oven, it often has a piece of appl and one of celery and onion stuck in its cavity. Try, instea a few raw cranberries—say a quarter-cup of them—then pro ceed in the classic manner. Rub the duck with butter an roast at 450 degrees for from 9 to 25 minutes, according t your pleasure. Baste once or twice with a mixture of melte butter and water, in equal parts. Serve with fried homin squares or wild rice.

Cherries may also be used as a sauce with wild duck—a so of Cumberland plus cherries. Combine a half-cup each o California (of course) port wine, orange juice, and the juic from canned bing cherries. Add a small piece of mace and strip of orange zest. Boil rapidly until reduced by one hal then add a half-cup of currant jelly and a cup of pitted canne cherries. As soon as the jelly melts, add two tablespoons o brandy and serve it forth.

KNEADED BUTTER

is something that every cook should have on hand. *Beur manie*, the French call it. Cream together equal parts o butter and flour until they are thoroughly mixed. For

CALIFORNIA COOKS

By Helen Evans Brown

them into walnut-sized balls and keep them in a jar in the refrigerator, ready to use when a sauce is a bit too thin. Simply pop one or two of them into the mixture and stir. They will melt and add body to soup, sauce, or gravy.

ABOUT WINE

California's own Wine Institute has done it again—twice, as a matter of fact. One is a little brochure called "The California Way of Entertaining with Wine and Cheese." It is yours for the asking of your wine dealer. The other, a larger book, is called "The California Way," and is an exceptionally valuable collection of suggestions for entertaining that is "nice and easy"—"bright and gay." Wonderfully simple ideas for entertaining in a charming way—in "The California Way." This booklet may be had by sending 25 cents in coin to *Wine Advisory Board, P. O. Box 3560, Rincon Annex, San Francisco 19, Calif.* For brides or novices in the ways of wine, this is invaluable. For more experienced hostesses it is still a very good two-bits worth.

Several years ago (in 1937, to be exact) a two-volume set of books called "The Derrydale Cook Book of Fish and Game" was published in a limited edition. It is now out of print and rare—selling for from $100 to $125 a set. But don't despair: the volume on game has just been republished at $5.00—this time by Greenberg. Written by Master Chef Louis P. De Gouy, one-time "Gourmet Chef," and now, alas, deceased, this new edition has an introduction by M. F. K. Fisher which is reason enough to own the book. Mrs. Fisher believes that this book will go into many printings, as do I. Chef De Gouy does not stop at recipes for duck and venison, quail and pheasant. Those for bear are excellent, and should be very valuable to California Nimrods, who often find themselves with plenty of bear meat but no knowledge of how to cook it. Incidentally, Chef De Gouy says that bear filet "should be eaten as rare as possible if one wishes to enjoy its full flavor and tenderness." From a gustatory standpoint this is most certainly true, though doctors shudder at the thought. It seems that bear meat is sometimes infected with trichinosis. But this Master Chef also has plenty of recipes for the meat well cooked, and including ones for breast of bear and bear liver. But bear is not the only rare game that is treated in the book: Wild pig, though found in few places in the United States, does inhabit both our Imperial Valley and the Santa Barbara Islands. Chef De Gouy gives many recipes for them. He also treats deer extensively, and geese, grouse, duck, hare, rabbit, partridge, pheasant, and quail all have long chapters, and muskrat, opossum, and other less popular game animals are not forgotten. There are many recipes for sauces, and punches, too. (Apparently the author felt that no game dish was complete without an accompanying punch.) There are also many especially fine recipes for vegetables such as celeriac, chestnuts, potato dumplings, and the like. This book is available at good book shops. And don't be scared away from the book by the title of one recipe—"Fogoly Libamajszeletekkel"—as I almost was. It was a recipe for partridges with Madeira sauce, and though I may not be able to pronounce it, I can assuredly eat it, and with the greatest of pleasure.

Cooking Wine. There is no such thing; the wine to use in cooking should be the best you can afford—poor wine will ruin good food, good wine will make good food better. I don't mean that rare and expensive vintages are necessary. It would be ridiculous to braise a pot roast with La Romanee Conti, but it would be just as silly to use an inferior and murky wine with a disagreeable flavor. Lucky for us Californians there are many of our own wines that are fine enough to be excellent beverages and still inexpensive enough to be used freely in the kitchen. Cooking with wine is actually less expensive than cooking with the various bottles and canned sauces and artificial flavorings and seasoning blends that seem to be so popular with indifferent cooks. A bottle each of red and white table wine and a bottle of sherry should do much to make those gals more popular with their families.

Use of Wine in Cooking. In most cases the volume of wine should be reduced. When adding it to stew put it in after the meat and vegetables have been browned. Turn up the heat and boil rapidly until the wine has almost evaporated, then add the liquid. You'll be delighted with the flavor and the body of the dish.

Wine in Soup—What a difference a few drops make. Any soup—homemade, canned, frozen, even concentrated—can do with a spot of wine. Generally speaking use sherry in cream soups, red wine or sherry in clear soups, and white wine in fish soups. You will be delighted with what it will do for you, for the soup, and for the party.

SLIVERED ALMONDS

California produces almost all the almonds grown in the United States—a sizeable amount. With this plenty within our borders, cooks are using them more and more. Adding slivered almonds to vegetables is synonymous with adding charm. Pour boiling water over a quarter-cup of unblanched shelled almonds, allow them to stand for 15 or 20 minutes. Slip off the skins and, using a sharp paring knife, cut each almond into four or five lengthwise pieces. (The soaking should have softened the nuts enough so that they won't crumble; if not, soak them a little longer.) Now melt an eighth-pound of butter and cook the almonds—dried with a towel—until they are lightly colored. Pour over string beans, asparagus, broccoli, spinach, peas, cauliflower, or almost any other vegetable that you are serving. Try it on noodles, too, or new potatoes, or carrots. If the idea pleases you, add a tablespoon or two of lemon juice to the almond-butter mixture.

SHRIMP SALAD

Nothing unusual about this, perhaps, except one or two touches that make this version a little different. Use green shrimps and cook them not too long—only until they are pink. This is about two minutes after the boiling water into which you have dropped them begins again to boil. Add plenty of salt and a half lemon to the water. Cool, shell, remove black veins, and rinse in cold water. For the dressing for one pound of shrimps, crush an anchovy, four dill seeds, and a small clove of garlic in a mortar. Add to a half-cup each

(Continued on Next Page)

CALIFORNIA COOKS

(continued from preceding page)

of mayonnaise and sour cream, a tablespoon of lemon juice, salt to taste, and a touch of cayenne. Mix this with the shrimps, heap in a glass bowl lined with tender leaves of romaine, and sprinkle the top with slivered toasted almonds.

BARBECUES

Californians love their barbecues—their grilled steaks, chops, and shish-kabobs. They have discovered that other foods broiled over charcoal, are quite as delicious as the more expensive meat cuts. Hamburgs, wieners, spareribs, and fish are all particularly wonderful with that genuine smokey flavor, and kidneys and liver (if you like kidneys and liver) are better than ever when brushed with butter or oil and grilled over glowing coals. It's my opinion that the business of searingly hot barbecue sauces is often overdone. Seasonings, of course —a basting sauce or a marinade—but not so much that the food loses all identity.

A Marinade for Charcoal Grilling. This is so easy it's pathetic. So easy that advocates of the twenty-ingredient barbecue sauce will be sure it's worthless. I am just as sure that theirs are. I refuse to believe that the more ingredients that go into a dish, the better the dish. In fact I think that the opposite is very apt to be true. So to the recipe: 1 cup of melted butter, 1 cup of white table wine. That's it, and I'm not kidding. Oh, you can add salt and pepper if you wish, or a crushed clove of garlic or some finely minced herbs, but they're not necessary. Another barbecue brief is 1 cup olive oil and 1 cup red wine, with the same additions as the first, if you insist. Or 1 cup soy sauce, 1 cup Jamaica rum, and 2 tablespoons of honey. This last for pork, and is it ever good. Garlic makes it even better. That turned out to be three recipes instead of one!

BREAKFAST

Finnan Haddie is a perfect dish for breakfast, creamed and served on toast with some grilled tomatoes on the side. Make enough so there'll be some left over—stuff sautéed mushroom caps with it, serve hot with cocktails, day after tomorrow.

COOKING FOR COMPANY

I am a fan of Ruth Mills Teague, who writes a monthly cooking article for the Ladies' Home Journal. It could be because her kind of food is my kind of food, and she apparently has just as much fun in the kitchen as I do. Besides this, her recipes are fun to read. At last her articles have come out in book form and the only thing I don't like about the book is the title "Cooking for Company." It's misleading. There are too many good easy everyday dishes to label them all as party stuff. Anyway, here's a book you'll like to use and like to read and like to look at. (Food pictures in color. What could be lovelier?)

BRAISED LAMB SHANKS

One lamb shank a serving should be sufficient except, perhaps for trenchermen. Ask the butcher not to crack the bone—it gains nothing, and the shrinking of the meat is unsightly. Marinate the shanks for six hours, turning them whenever the thought occurs. Marinade for six shanks: 3 cups of red wine (a claret or cabernet is a good choice), a sliced onion, an herb bouquet (consisting of 2 sprigs of parsley, a small bay leaf, and a sprig of rosemary), a crushed clove of garlic may be added to the marinade. Drain and dry the shanks, then dust them lightly with flour and brown them in a quarter-cup of shortening. Now into a large earthenware casserole, along with a sprinkling of salt and pepper, and the marinade in which they've stood. Cover and cook either on top of the stove (if the casserole can be trusted not crack) or in a moderate oven for about an hour, or until tender. The youth of the lamb has everything to do with its cooking time, so the fork test is in order. Ten minutes or so before it's tender, remove the cover for a final browning. Skim off any surplus fat, correct the seasoning, and serve it forth with the red wine of your choice. This rich sauce deserves thick slices of crusty bread in order to sop up every luscious drop. Or serve noodles, or rice, or mashed potatoes.

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What To Wear In California

Coming to California this spring, with hopes high for the most wonderful time of all? Then remember, you'll be more carefree if you feel you have just the right clothes for every occasion.

Just for instance, and realizing that space is at a premium if you just pack-up-and-come . . . why not visualize your whole California wardrobe from the viewpoint of a basic all-round suit. Probably a lightweight wool, preferably a plain color so that you can dress it up or down at the slightest provocation . . . or encouragement!

A frothy blouse to supplement your tailored one, a sweater, and a few bright scarves will help you change your look almost as fast as you can change your mind about what to do next.

And don't you believe it . . . that the sun always shines in California! There are dark nights when you'll need a warm cover-up, furs if you have them . . . and many a brisk March wind whipping around the corners. Might even tuck in your rubbers in case the clouds leak a little around the edges.

For the rest, it all depends upon you . . . and your hopes. You'll feel well dressed for most occasions with your suit fancied up with jewels and such, but if you anticipate many gala occasions better include one formal gown. However, California notoriously is informal, and we suggest one long skirt to "match up" with your frothiest blouse will help you feel rightly clad for all but the most dress-up occasions.

No travel-tip is authentic without recommendation of the knit dress, which packs and is eternally wearable. We might add: bring a dark silk print dress to greet the spring days, maybe a sheer wool dress to bridge the season and keep you warm on those just-before summer days.

As for the rest, it all depends upon how long you are going to stay and just where you hope to go . . . your wardrobe should include sun clothes, "whites," maybe a light print and surely a swimsuit if you expect to get to the desert resorts of Palm Springs; there is cold weather aplenty in the picturesque mountain country around Lake Arrowhead, so if that be your goal bring along warm wools, too.

Remember, California is an outdoor country all year round so key your clothes accordingly. A good rule is to plan around a basic accessory color so that you needn't bring too many changes of shoes and bags and hats . . . wear your bulkiest coats and suit, pack the rest kindly in tissue paper . . . and look forward to fun-times galore.

WEATHER DATA....for February

	Los Angeles	San Francisco
Average maximum	62.0	56.5
Average minimum	45.4	46.8
Highest	75.0	65.0
Lowest	40.0	42.0
Percentage of sunshine	63	64

WEATHER DATA..........for March

	Los Angeles	San Francisco
Average maximum	69.2	62.6
Average minimum	50.1	49.0
Highest	82.0	73.0
Lowest	41.0	44.0
Percentage of sunshine	77	88

WEATHER DATA............for April

	Los Angeles	San Francisco
Average maximum	67.6	57.7
Average minimum	50.1	48.7
Highest	73.0	62.0
Lowest	46.0	46.0
Percentage of sunshine	79	71

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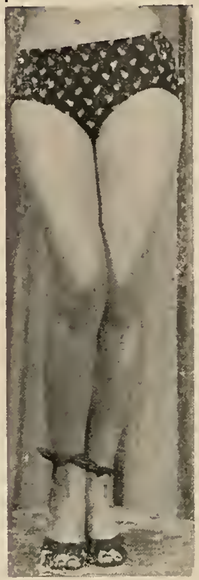

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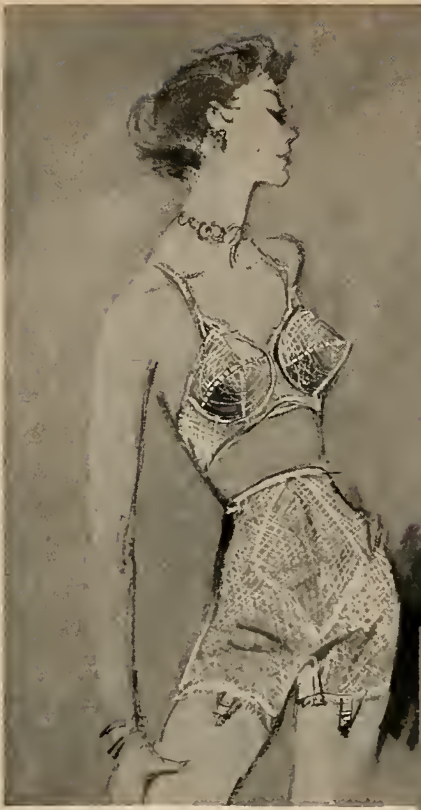
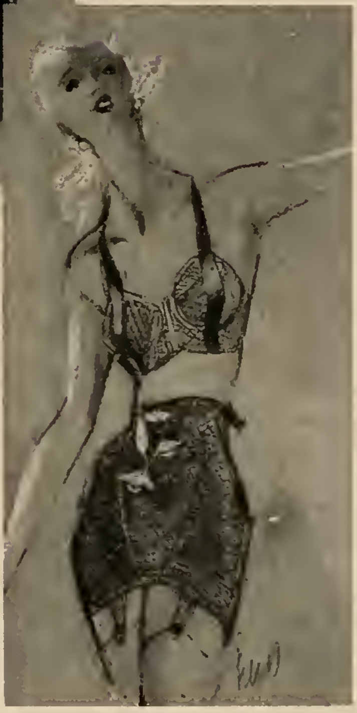
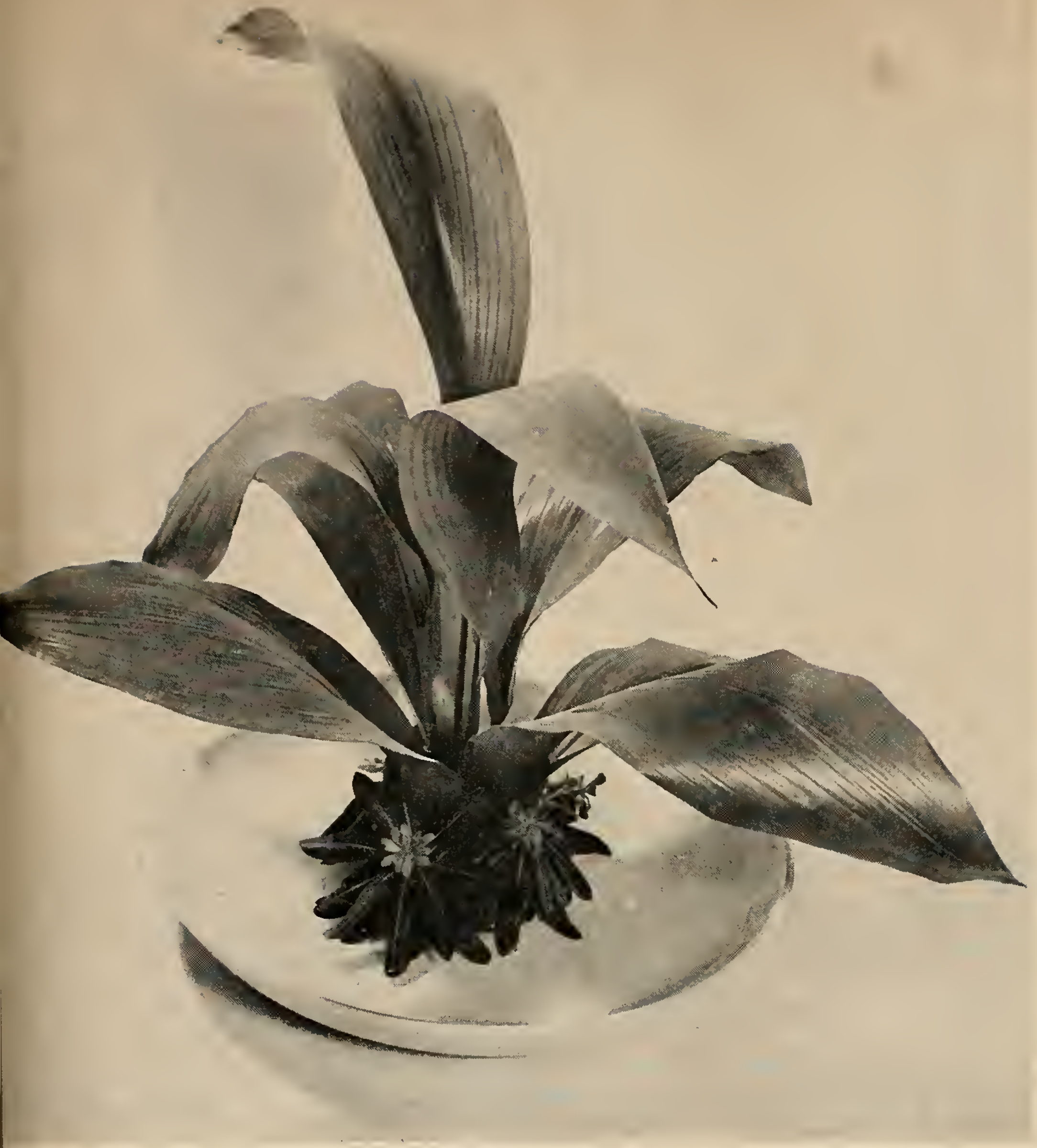




Wispy underthings from Maggyanne, above. Bra is white nylon marquisette, with a swirlift stitch on the cup, in junior sizes A, B, C, $3.50. The panty girdle, of nyloweb with a satin lastex diamond, detachable inner crotch, in white, sized Petite, S, M, L, about $6.00. Both at Bullock's, Los Angeles and The Emporium, San Francisco. Right, a "Control-Lift" bra by Cordelia of Hollywood, sheer nylon marquisette with nylon satin straps, in white or black or tearose, small, medium and large cups, 32-38, about $4.50 at Frederick & Nelson, Seattle and Carson, Pirie Scott & Co., Chicago. Shown with it, a girdle of power net by Remey of California. Bluebells are appliqued on the front panel, back is double for a good withholding job, sized 26-32, $18.50 at Bullock's Pasadena and I. Magnin & Co. Beautiful sheer hosiery, right, designed by Willys of Hollywood for Sanson Hosiery Company . . . a tiny butterfly provocatively placed on just one ankle. Sparked by a rhinestone, the delicate motif in pink or blue is permanently applied to the hose by a new process. In regular sizes, about $3 at finer stores.



SPRING TOUCH: GREEN BOUQUET

by Laura McVay

The winter months are here again when flowers are scarce in every section of the country. The fall chrysanthemums have gone, and we have only the anticipation of the spring flowers to come. But fortunately, almost everywhere some foliage may be found. We are so accustomed to having it at our finger tips, we fail to appreciate or take advantage of it. Frequently greens are used only as a background or to fill in with, but many of them deserve more importance.

There are several ways of making foliage more important. One is to place it in a flat container. The leaves then stand alone and the clear water becomes a pleasing contrast. Select a shallow bowl which will not compete with the plain greens of the leaves. A green, white or chartreuse container will complement, while any conspicuous bright color will detract. Still another way of producing a pleasing effect is not to crowd or use too many different types of foliage. Your picture becomes confused and the beauty of each leaf pattern is lost when the arrangement becomes too busy.

We have suggested before that rubbing the leaves lightly with any kind of oil will bring out the highlights and dramatize them. Even though you do not use oil be sure to wash any dust from the foliage. Dust or any extraneous matter hides the veins which are so much a part of the beauty and interest of leaves.

The illustration shows the grace and charm of the aspidistra leaf. It is bold and dramatic and will last for a month or six weeks. When you are cutting these leaves or any foliage remember that perfect specimens will greatly enhance the beauty of your arrangement. If the leaves are torn or have brown spots or have been eaten by pests, these are the imperfections which catch your eye. The rosettes of the pittosporum were chosen to hide the frog. The smaller pattern and darker green give a nice contrast.

This is the time of year to gather the dried material you will find pleasure in using throughout the year. Pods left too long will deteriorate and dainty brown grasses are soon eaten or trampled by passing animals. And don't let the pussy willows develop too far before you have had the pleasure of gathering them in marshy places. February may not be too colorful a month but it offers many interesting gifts of Nature.

How Do You Like Your Life?

(continued from page 15)

the wise ones and Josephine Premice is due to dance; the world-famous Cocoanut Grove . . . "they" love La Rue's for dinner. Romanoff's and Lucey's and Tail of the Cock (in the Valley) for luncheon. It is the pleasant habit of many to drop in to the Beverly Hills Hotel for afternoon cocktails, and on Thursday maid's-night-out to enjoy delicious suppers, informal get-togethers.

Out in the valley, little Paco . . . whom some call the "hot voice" of our day . . . is drawing the studio crowds to Larry Potter's.

For the people who like their entertainment or relaxation in larger doses, nearby resorts like Palm Springs, Lake Arrowhead, Santa Barbara and Apple Valley attract attention; innumerable dude ranches and small hotels cater to discriminating guests, too.

* * *

It's a fast-moving world we live in, and the fastest-moving . . . or changing . . . is Los Angeles itself. Just take a look at Wilshire Boulevard as a barometer. This city-to-sea avenue has sprouted new buildings and glamorous construction practically overnight. Starting from Figueroa Street where Wilshire Boulevard itself starts, there is under construction the fabulous new Statler Hotel . . . and all along the sunshiney street there are new evidences of the growth of a city.

Prudential and the Carnation buildings key a whole new tendency toward modern business edifices, are eye-fulls you can spot night or day from the beautiful hills around the city. Stores and new apartments are springing up like dragon's teeth, clear down to the sea where the rambling Miramar Hotel marks the western extremity of Wilshire Boulevard.

People have been reading the book called "Wilshire Boulevard," also Matt Weinstock's "My L.A." (which may make a movie one day), and are awaiting his new "Muscatel at Noon" with more Californiana.

The same people are talking about (beside the international emergency which has all tongues busy) . . . rent ceilings that were blown off, whether or not to buy that new car or washing machine; the atomic experiments at Las Vegas, the open air Easter sunrise services at the Hollywood Bowl; they're proud that we rank first in all the world in creation of sportswear, second as world creator of clothing . . . second both in point of units and dollars! They're anticipating the opening of Hollywood Park, they're planning Easter vacations and Easter wardrobes; they're volunteering for home defense activities, for work in the many industrial plants in and around our thriving "big city."

Whereas our Chamber of Commerce once used to be ribbed for its tendency to urge "Come to California" with every printed word, today it is a reverse story. With 1,339,225 people now credited to the metropolitan area, the Chamber invites visitors but discourages new residents . . . unless they bring their own business security with them.

For Los Angeles has grown far beyond the imagination of the Dons and Donas of those earlier days, from pueblo time to today when the little old City of the Angels has taken unto itself all the settlers from many lands, and amalgamated them into one. Today, as we reach the half-way mark in the twentieth century and evaluate what's gone before, and particularly what's happened in the last twenty-five years . . . we can only feel that the next chapters in our history will read something like a Jules Verne adventure story.

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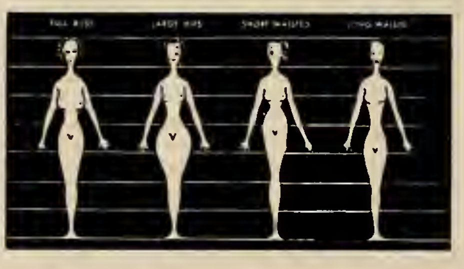

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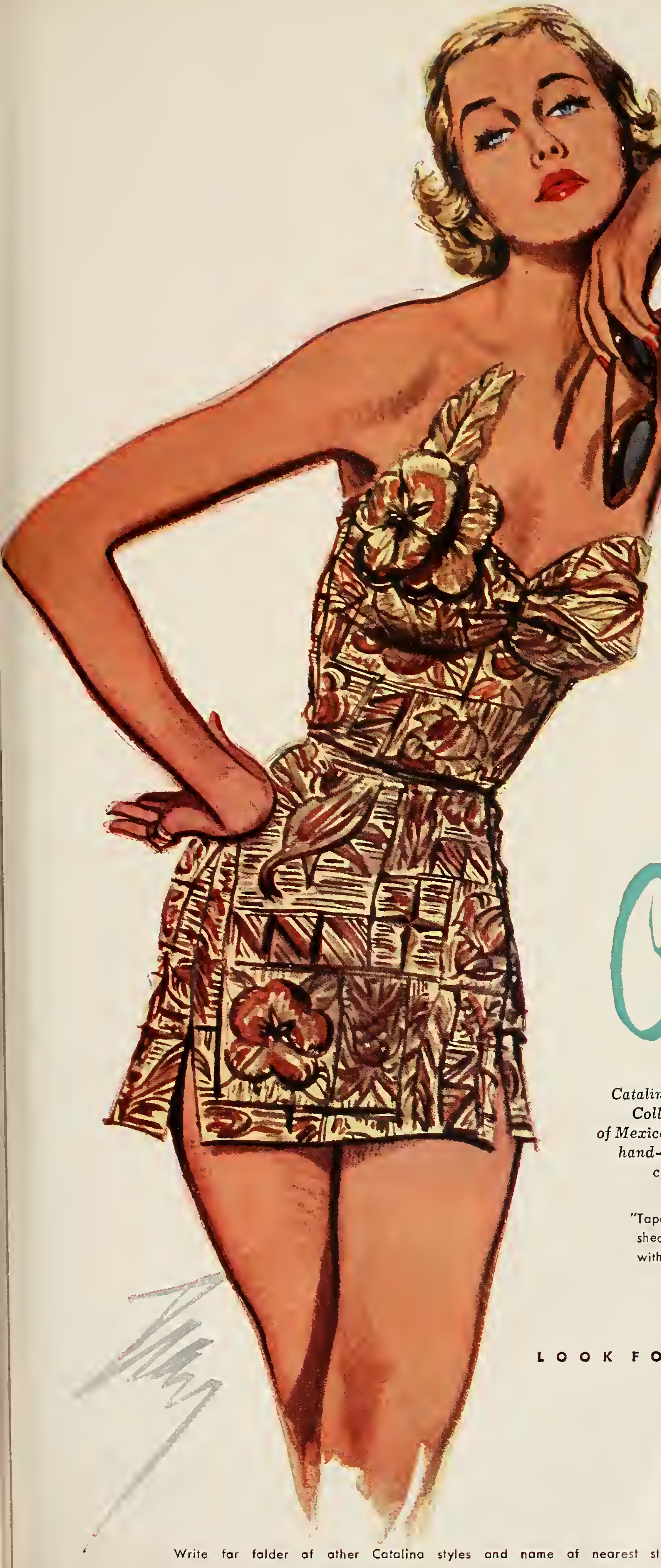

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"Tapa Sheath," hand-printed Lastex sheath suit, separate trunk. Exotic print with fanciful stand-away flowers.

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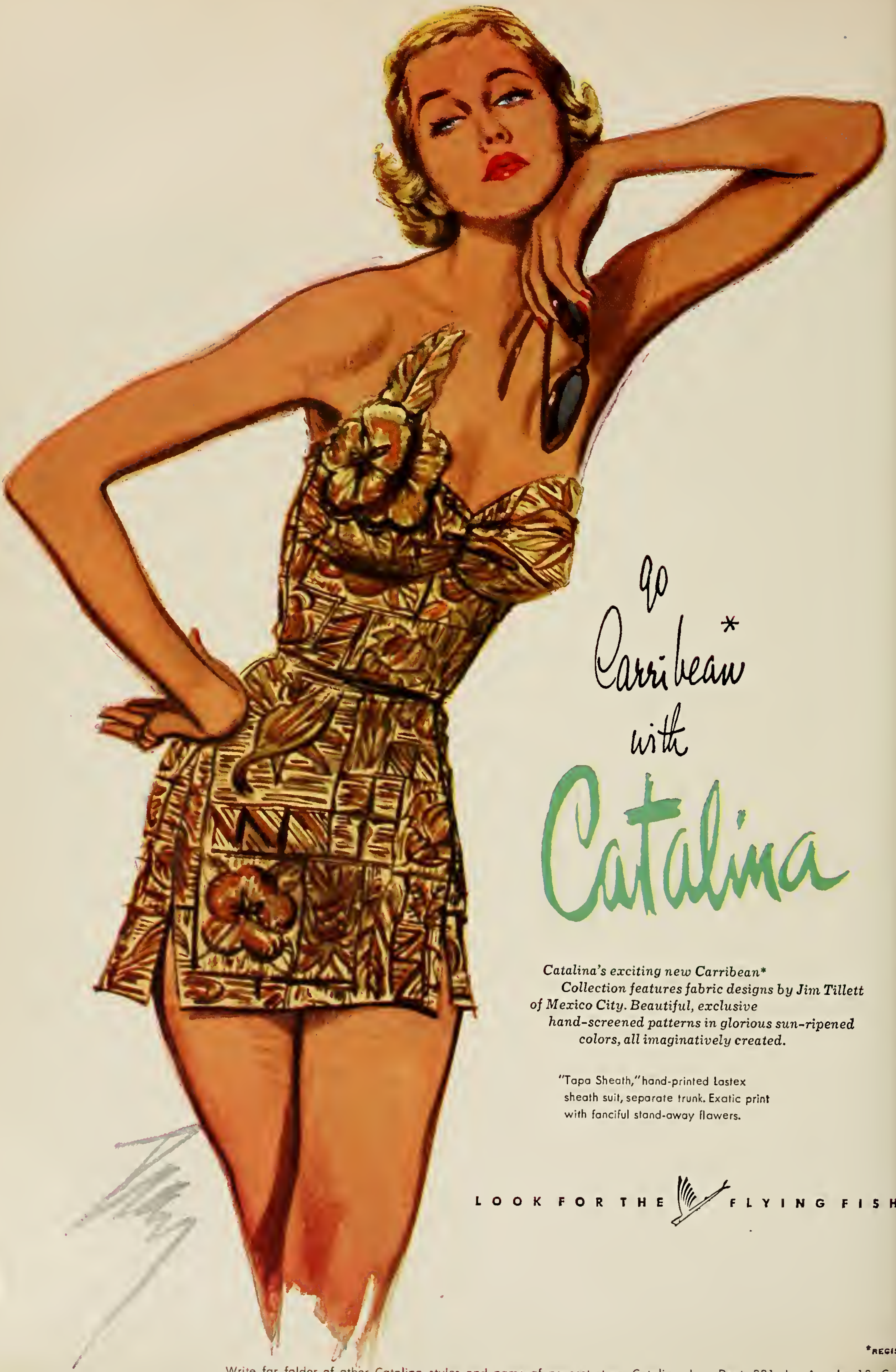

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VOL. X
No. 5

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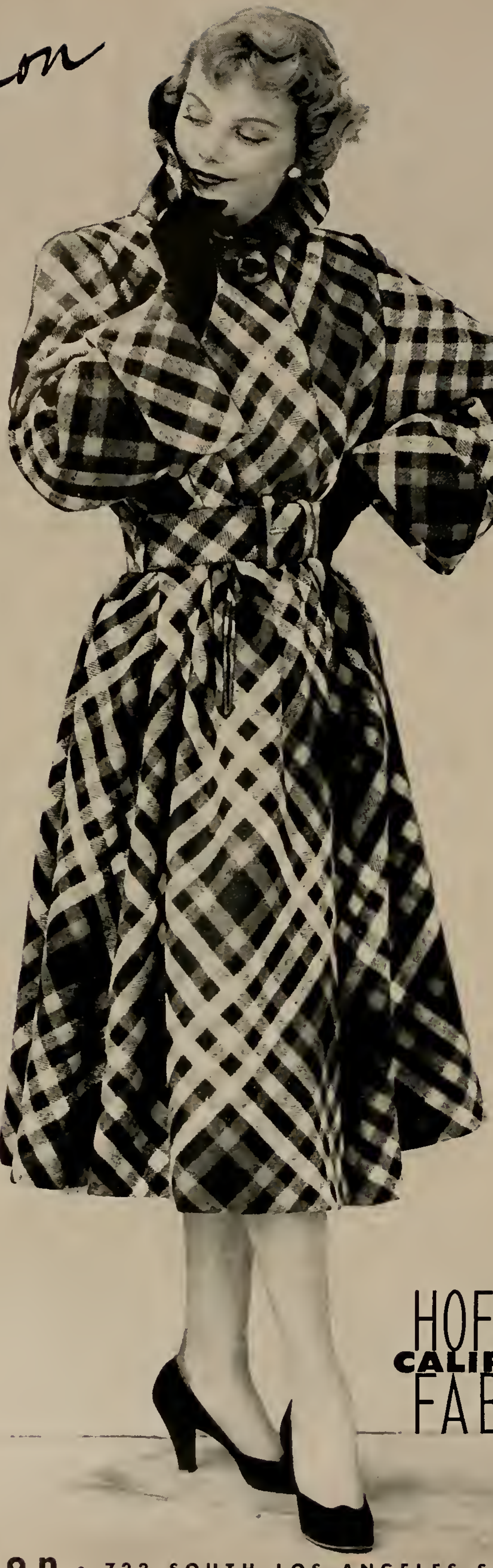
SUMMER
1951

De De Johnson



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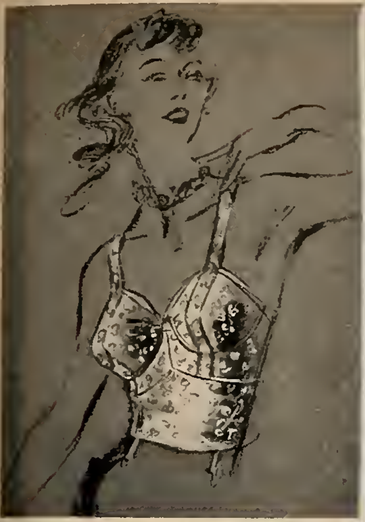
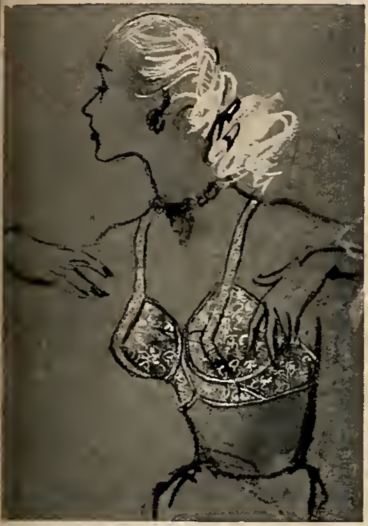
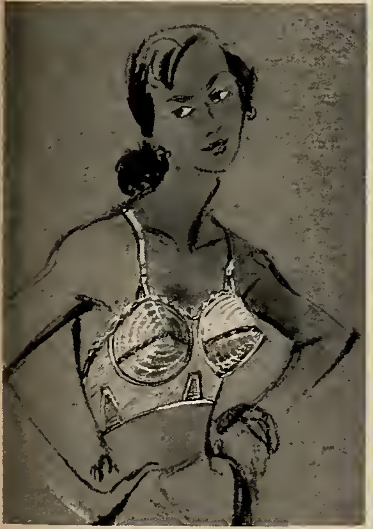


Control-Lift #673 rayon & cotton jacquard



Control-Lift #2788 nylon lace



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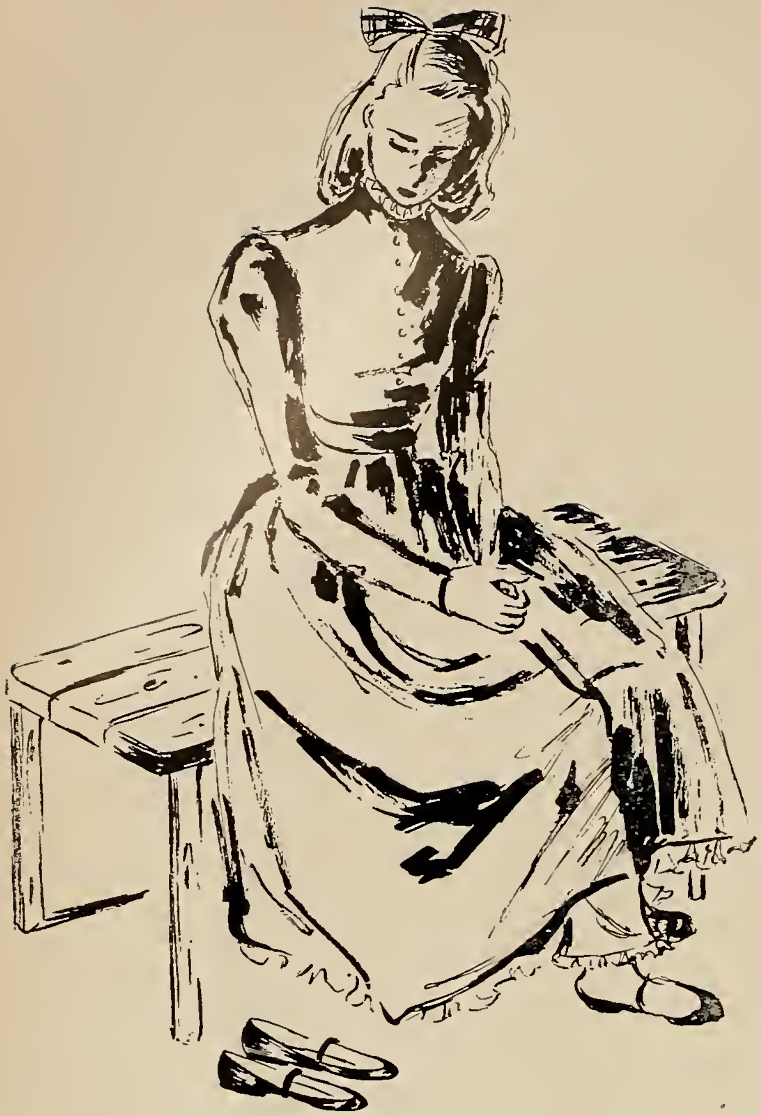
SHOES FOR

BY BETTY ANDREWS BLOUNT



CHRIS

Spring came late to the hill country of Kentucky in in the year 1870. Spiny Cove was no exception. The interrupted thaw left the roadways leading into the Cove from the hillside farms impassable, and the hoarded winter supplies of coffee, salt, and spice were running low in the Gerrald cabin before the warm spell resumed its duty and dried out the ruts.

Big Jim Gerrald had been watching the road for weeks. Now, he got up from his supper, looked at the flickering light from the open hearth and tamped his pipe with expectant pleasure. "Road's dry," he said. "I'll go into the Cove tomorrow." He let the first lungful of smoke ease its way out of his nostrils, feeling the relaxation in his body and the sudden respite from the winter's confinement.

Sarah Jane watched the smoke from her father's pipe curling ceilingward, spiraling around the bunches of seed corn hung from the rafters. His words caused a tingling sensation in her legs and at the base of her spine. "Road's dry," she whispered to herself. Road's dry!"

She shifted her weight on the hearth bench, partly to provide better light for her knitting, partly to mollify the excitement within her. The twelve years of Sarah Jane's life had been punctuated by her father's spring pilgrimage to the Cove. The excitement she felt was not new, but it was intensified beyond the other years she could remember. This year, the trip to town meant new shoes for Sarah Jane.

She shifted her weight again, extending the raw-boned shank of a leg beneath the homespun wool of her dress. The red glow of the fire played over the exposed bareness of a foot. Sarah Jane eyed its size with satisfaction, and hugging the excitement close to her breast, she bent her energies to turning the heel of the stocking she was knitting.

The voice of her mother cut in on her thoughts, relisting the needed supplies. She heard the words "salt" and "coffee" followed by the number of pounds required. Her father's "Yes, Hannah, yes, Hannah." came at regular intervals, making a monotony of the talk around her, forming a rhythmic score for her singing thoughts.

"New shoes," the song began. "New shoes of my very own. Black and shiny, that have a squeak, and mine to keep, and mine to keep!"

When Sarah Jane began to "shoot up" during the winter, she was glad. She didn't care that the sudden growth made her ungainly. She didn't care that she, of all the Gerrald girls, was built like her father, that she could no longer aspire to the small-boned compactness of Hannah. She only knew that at last she was too big to wear cast-off shoes, that at last she would have her own, not the scuffed ones of her older sister. "My own to keep . . my own to keep."

The firelight dimmed. Sarah Jane finished the stocking. Long, dancing shadows leaped intermittently up the walls of the cabin. Sarah Jane sat quietly, so quietly her mother and father had forgotten she was still up. She heard the rhythm of their talking break. The jarred timing interrupted her thought-song of shoes and she became aware of entire words, words that gathered themselves together into grown-up meanings.

"I hear Jed Carter's around again." It was Hannah speaking.

"I hear." Big Jim didn't move.

"They say he knows it was you who saw."

Big Jim sucked on his dead pipe. "He can't be sure."

"They say he recognized your roan."

The sucking sound came again. "Mine's not the only roan around the Cove."

"But Jim . . ." Hannah's voice held a new note, a note edged with fear that cut its way into Sarah Jane's memory.

Sarah Jane didn't want to remember. She wanted to think about her new shoes. She wanted to think how proud she would be when she carried them to church next Sunday. But the fear in her mother's voice made her remember . . remember how Big Jim came home one evening in the early winter with a hard look in his eyes, a look that made her afraid, that sent her to bed in the loft with the rest of the children long before her usual bedtime. But Sarah Jane didn't sleep. She listened to the low voice of her father telling of what he had seen. How Jed Carter had started the feud again and killed off Wayne Whitney . . shot him without warning. How he, Jim Gerrald, had seen and how he, Jim Gerrald, would witness against Carter come court week in the spring. Would witness, come hell or high water.

Sarah Jane had forgotten. Now, she remembered.

"You could . ." Hannah hesitated, speaking low. "You could . . forget what you saw."

Big Jim didn't answer. The sucking sound continued.

"Jim! Jed Carter won't stand for no witness. Wayne Whitney's just as dead, whether you tell or no. Jed Carter . ."

Big Jim stood up. The hard look was in his eyes again, but his voice was soft. "Hannah, hush up. It's like I said before. The law has got to come, and I aim to help it come. "I'll witness, hear? Come hell or high water, I'll witness!"

Silence came into the cabin like a walking thing. Sarah Jane felt its presence, and with it her own conspicuousness. She was too big for the shadows around her. Her breathing was a noise to wake the dead.

"I'm feared." Hannah broke the silence, left it limping.

"No need," Big Jim said, "no need."

Sarah Jane moved. Her feet were prickly, gone to sleep. Big Jim turned toward the motion, seeking deep into the shadows. Sarah Jane felt the silence walking again. Then her father spoke. "Get to bed," he said.

She passed him quickly, her bare feet moving quietly over the floor and up the rungs of the ladder. She would forget this new thing dragged out of her memory. She would forget this grown-up talk of law and killing. What were they to how she'd walk with shiny leather around her feet?

The silence followed her to bed, lay down beside her on her pallet, walked with her in her dreams wearing new shoes, her new shoes of shiny black on the feet of silence . . walking without a squeak.

The smell of coffee and corn cakes awakened her. She slipped down the loft ladder and took her place at the breakfast bench. Neither her mother nor her father glanced up. The first ineffectual light of morning was streaking across the hills. Silence still lived in the cabin, but it was a kindlier presence than it had been the night before. It walked on tiptoe to keep from waking the other children in the loft.

Molasses smell joined that of corn and coffee and was giddy in Sarah Jane's nostrils. She ate quickly, ate with habitual purpose. She was on her feet as soon as her father rose; held the cabin door ajar as he loaded the poke on his shoulders and strode out into the new morning.

The chill of the earth found her bare feet and made them tingle. Would he remember about the shoes? Would he be sure that they were shiny? Would he? Would he?

The roan's quivering flanks caught the pale rays of morning and flickered back their response. Big Jim mounted. He leaned down to grasp the loaded poke that Hannah lifted to him. The man and the woman spoke with their eyes, then the woman stepped back.

Sarah Jane edged closer, wanting to remind Big Jim about her shoes. She heard the soft tongue and teeth sound of horse language and watched the roan start forward. Would he remember? Would he?

The roan was moving out into the greyness. The greyness was soon to take on the color of the horse's coat. Big Jim turned in his saddle. Sarah Jane felt the movement in her own breast. (*Continued on page* 10)

SARAH JANE

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SHOES FOR SARAH JANE

(Continued from page 73) Then his words came, slow and laughing, through the greyness. "You're sure you want them shoes shiny, now?" He grinned and lifted his hand.

Fiddles were playing somewhere in Sarah Jane's heart. The greyness was coloring to match the flanks of the roan. Sarah Jane turned and followed her mother back into the cabin, walking lightly. walking in tune to the fiddles.

Sarah Jane couldn't remember when the fiddles changed their tune, when the excitment turned into something she could not name. She knew, only, that she couldn't stay in the cabin any longer, couldn't keep up her game of forgetting. The new greyness of twilight called to her.

Now, walking to meet Big Jim was like playing follow the leader. The nameless something was the leader, directing her in a circuitous route, guiding her through the woods with only an occasional back tracking to keep the road in sight.

The pale light was an anemic spectre. blood-drained by the trees. Her cautious feet whispered ghost tales to the brush. Sarah Jane felt her muscles tighten into a coiled spring. The need to swallow was a choking menace. She suppressed her palms tightly against her thighs, letting the cloth of her dress blot dry the cold dankness in the hollows.

"I'm feared." Her lips formed the words, and the echo of her mother's voice mixed in with her own thoughts and named the nameless. "I'm feared."

She tried to call back her father's answer, to hear the soft, "No need, no need." She tried. But it wouldn't come.

Sarah Jane stopped to listen, blending herself into the woods as instinctively as a rabbit. She lowered her body into a crouching position and placed her ear against the earth. The unmistakable sound of horse hooves drummed in the ground.

He was coming. Big Jim was coming!

She moved quickly, gliding out of the crouch into a walk in one lithe movement. The drumming was in the air, now. No need to press the ear to the earth. For the moment, fear was gone and the fiddles played again, played a jigging melody to her song of shoes.

A snapping sound added its dissonance to the tune. The strings whined and broke. Sarah Jane blended again into the soft dusk of the woods. The sound was strange. out of place, made by someone else moving as she, moving and seeking another.

Fear returned, a sour smell in the air, a sick jumping in the stomach. The drumming ceased. Had Big Jim heard it, too, the sound that broke the singing strings? Silence walking the cabin but was a shadow to silence walking the woods.

Sarah Jane fought the clinging dusk with her eyes. Nothing moved that she could see, nothing but the normal swaying of trees in the wind.

The hooves began again, tentative drummings on the earth, slow and cautious drummings. Sarah Jane let out her breath and moved forward. Her whispering feet resumed their tale of ghosts, one after another speaking as she picked her way with infinite care and headed toward the road.

The gun shot blasted the woods, exploding the silence. Tiny fragments of the quiet fell upon Sarah Jane's eardrums as she flattened herself upon the ground. The roan's neigh trumpeted into the dark. Then, deafening drumming of galloping hooves pounded down the road, uneven drum beats, because of the flapping of riderless reins striking the earth.

Sarah Jane stifled a scream. A man's figure ran past her. crashing through the brush, a man's figure she knew to be Jed Carter.

She waited until the crashing sound was far away, then she ran without heed toward the lump on the road.

Big Jim didn't stir as she knelt beside him. Somehow, she had known he would not, known he could not. Her eyes filmed, joined with the dark against her seeing. Scattered provisions, thrown as the roan had reared, littered the road.

The tears came fresh when she saw the shoes. They spilled their salt on the shiny black as she walked the road to the cabin, shed their salt until the eyes were dry.

Her news wasn't needed when she reached home. The roan had come in ahead, telling all that was necessary to be told. Sarah Jane sat on the hearth bench, holding her shoes in her lap, feeling the years grow in her without the help of the seasons.

She was still sitting there when the men began to arrive; the clan of Gerrald, the clan of Whitney, gathering to plan vengeance. She saw the covered body of Big Jim as they brought him through the door and laid him out.

The women began to edge through the door, now, carrying food, carrying moaning comfort for Hannah. Sarah Jane sat, still holding her shoes and the new years in the the lap.

The moaning of the women came to her, and over it, the anger of the men. Somewhere in between was the fitful whimper of children, whimper of strangeness. A jug passed from hand to hand around the table where the men were sitting. With each passage the voices grew. Guns made a heavy burden against the wall near the door.

Tom Gerrald was speaking, red-faced from the fire light, trying to bring reason back from the passing jug, reason that he had learned from his brother, Big Jim. "We ought to wait for the law," he said. "Jim was set on the law comin' in."

A fist banged on the table, momentarily stopping the moaning and the whimpering. "The law be damned!" Hank Whitney spat. "I say, we make the law!"

Tom Gerrald spoke: "It will start the feud again." His face was growing redder.

"It's started now!" Hank Whitney growled. The other men answered, making sounds in their throats.

"I'm for the law, too." Another Whitney spoke. "That's why we waited after Wayne got killed. But Tom, we're licked for sure. Nobody saw."

Tom Gerrald took the jug, drank deep of the corn, and bowed his head.

"That's right!" The throat growl came again. "Nobody saw."

Sarah Jane lifted the shoes from her lap. She laid them on the bench beside her, glad of the lessened weight. She stepped into the light by the table, the Gerrald features strong in the bones of her face.

"I saw," she said, and waited for the noise to stop.

A fretful whimper was all that stirred in the cabin. Sarah Jane straightened her shoulders, carrying the new years with ease. "I saw," she said again, then let the bedlam break around her.

She answered the questions. still standing. "No, no he didn't see. Jed Carter didn't see." He passed her . . . but he didn't see.

Sarah Jane saw her mother standing with the other women, saw the fear in her face. "No need," she whispered, "no need."

She let her eyes turn to the wall. The big-boned body under the blanket made queer shadows. She read each peak and hollow in the grey cloth with her eyes. then she turned to Tom. "You get me to home come court week and I'll witness. She didn't look toward the wall again. "Come hell or high water, I'll witness."

Sarah Jane turned back to the bench. Silently. she moistened the hem of her skirt with her tongue. Lifting her shoes, she carefully rubbed off the rings of salt from the shiny black.

VOL. X NO. 5 . . . SUMMER, 1951

ON THE COVER:
Planned wardrobe classic for vacation weekends, city guesting, by Hollywood Premiere in toile de lin. Blouses center and right of rayon crepe . . . every piece in coordinating colors. Hats by Phil Strann, color photography, Frank Stiffler. See page 34 for prices and stores where garments can be purchased.

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

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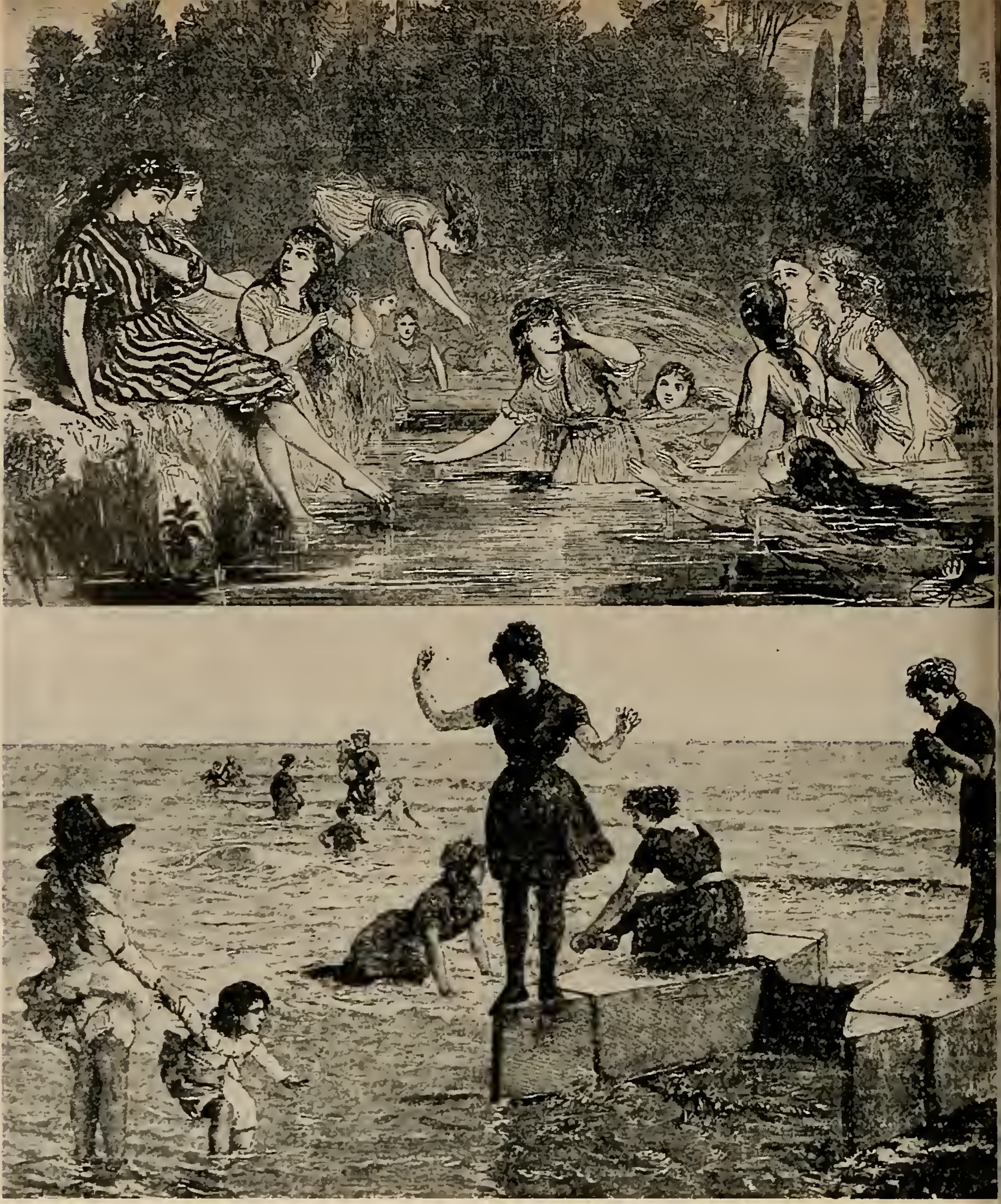
America swims . . . this way in about 1889 and that way in 1869, below. There's been a gradual strip tease going on ever since, climaxed by the glamour water wear of '51.



Old prints from T. F. Healy Collections, reprinted from Country Life and The Sportsman, "When Grandpa Went Bathing: Practical Primer for Fashionable Sea-Bathing."

ANNETTE KELLERMAN shocked the world in 1910 with these one-piece skin-tights, destined to be used as undergarment under skirted swim costumes to presage a new swimsuit era . . . and soon, both cover-up "dress" and the tights shrank to minimum proportions. Final simplification, the skirt-less maillott!

The SWIMSUIT

The Greeks probably had a robe for it. it was an old Roman custom . . . this going to the baths. But it is only in the last two hundred years that the idea of a specific dress for the swim has been in vogue.

English history tells us that two centuries ago bathing at inland spas like Bath and Harrogate became a fad; ladies in brown linen jackets and petticoats and natty chip hats spent hours up to their necks in the salubrious waters while they entertained mixed company! And according to one chronicler, "If the petticoats happened to drift, the water was dirty enough to be decent!"

By 1760 the vogue of the bathing machine was in full swing: two-door contraptions with a hood to conceal bathers from view. Female bathers had a dress of flannel which sometimes clung to the figure as they "dipped" right out in the open . . . and men watched from the bluffs with telescopes!

Women Are Seen by the Sea

By 1860 women "emerged" at the seaside. And this was the real beginning of swimsuit fashions, for now there was a show-off incentive to make water wear pretty to see at the sea.

Dark brown Holland cloth edged with red braid, *mohair*, or flannel ("cotton or linen stuff adheres unpleasantly") . . . a sack, belted over pants, a broad-brimmed chip straw secured under the chin; bathing shoes; an oil cap sometimes . . . this was usual sea-going fare.

In the '80's, stockinette was first introduced, and gained slow acceptance because of hazards: "Care should be taken lest it reveals the figure when wet."

From that time there were merely refinements and ornamentation of suits until 1910, when Annette Kellerman shocked the world with the first one piece, knitted suit made for real swimming.

Kellerman Changes Things

After the Kellerman suit made its debut, it became part and parcel of the swimsuit story . . . at first as a sort of skin-tight undergarment to be covered modestly with a "dress." From that time on, however, both dress and tights shrank in every direction until in many cases skirts were discarded completely . . . and today's maillot emerged!

In the latter half of the nineteenth century, bathing was not only a recreation but a health measure and . . . most of all . . . an adventure. In many cases, men and women bathed separately in adjoining sections of the beach; or "before 6 o'clock in the morning (in New Jersey) gentlemen have the privilege of sporting in natural *abandon!*"

Physicians of the day agreed a 3-to-5-minute bathing limit was preferred. "Beyond that time the good effect is first neutralized, and injurious effects quickly follow . . . before bather can dress and get away the system is weakened, requires exertion to ward off a chill."

"Having left the enchanted ground," says one manual, "dry the body, hasten to irritate the cuticle by brisk rubbing with a Turkish towel. Dress quickly, exercise until circulation is restored . . . better than use of spirits, in which many indulge."

About this time the curative and sanitary benefits of swimming were publicized, for invalids, paralytics, and such. But it wasn't until about 1925 when Gertrude Ederle stripped to a bare minimum (simply a bra and shorts) that swimmers began to get the idea of *sun*-bathing for health!

There's been a lengthy strip-tease going on for the past quarter-century, with suits adding swim-ability and glamour with every inch subtracted from them.

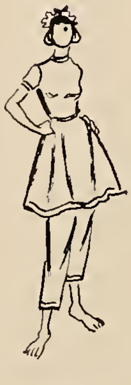
Let's take the case of Cole of California to prove our point, for here is a swimsuit manufacturing firm that is internationally famous for beauty and the beach, for fashion in the swim.

Fred Cole Enters

It was about this time, 1925, that a youngster named Fred Cole joined the West Coast Knitting Mills of Los Angeles, makers of ankle-length drop-seat underwear.

Although it was the biggest knitting mill west of Minneapolis, the plant was staggering along on its uppers, and it

STORY . . .



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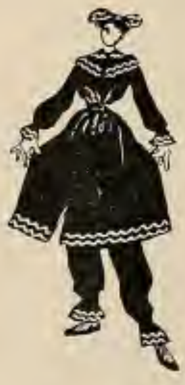

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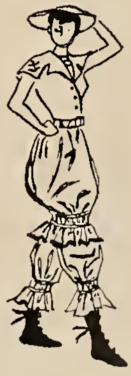

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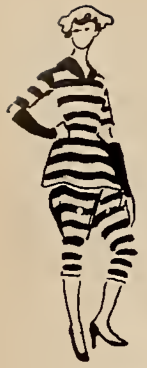
1926 . . . And Here Comes COLE!



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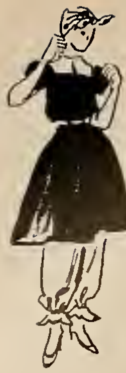

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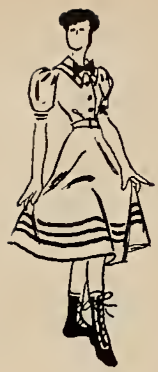

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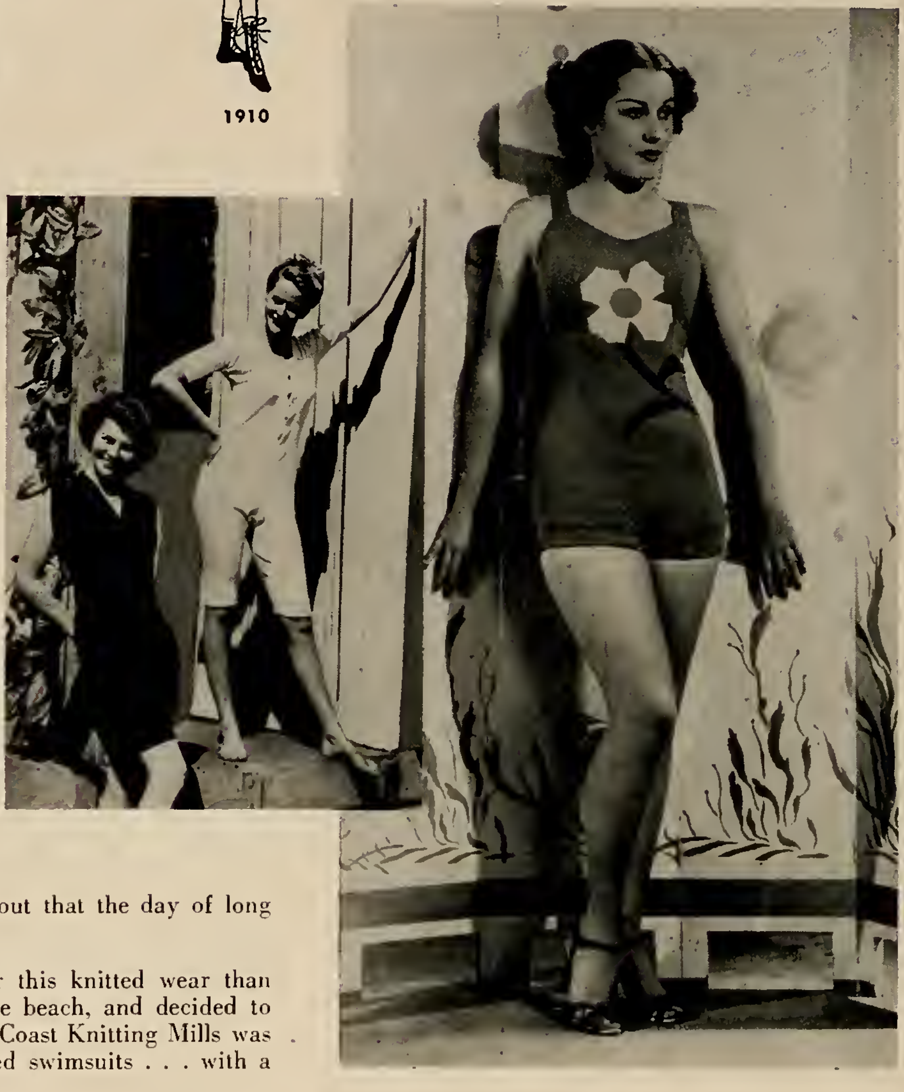


Through the years, the swimsuit silhouette changed gradually. Torn between a dislike of wet clothes and a love of the water, women gradually minimized the amount of "coverage" for the swim until by 1925 they were daring, audacious and a bit ridiculous in the original sad sacks that were forerunners of our sleek and bare fancies of today. Right, a typical knitted skirted swimsuit circa '25, also knitted long undies which were being manufactured the same year by West Coast knitting mills. Far right, the first glamour suit by the same firm, styled by Fred Cole. Called a "Hollywood Swimsuit" it set the pace for the line which later was named "Cole of California."

didn't take Fred Cole long to figure out that the day of long undies was limited.

He didn't see any more future for this knitted wear than for the other sad sacks he saw on the beach, and decided to do something about *both!* The West Coast Knitting Mills was revamped into a plant creating knitted swimsuits . . . with a plus value.

For young Fred Cole had ideas about glamour even then: fresh from college and from modestly successful seasons on the stage and in Hollywood movies, he was convinced of the importance of romanticizing fashions. What he really had in back of his mind was sales appeal.

Puts Color In The Swim

Color! That was the irresistible "plus" Cole first put into swimsuits. The desert and the sea, the flowers and the sunshine . . . all these were his color inspiration, and all were literally dyed-in-the-wool of his new knitted swimsuits.

A glamour-full name! Fred Cole gave to this exciting new line of colorful suits a provocative name, synonymous with all the romance of the motion pictures: "Hollywood Swimsuits."

Then the enterprising young Cole, by now a partner in the firm he had revitalized, went to New York to show his wares. Into conservative departments he went, spread out his line, and made his own rainbow of color (and found his own pot of gold!)

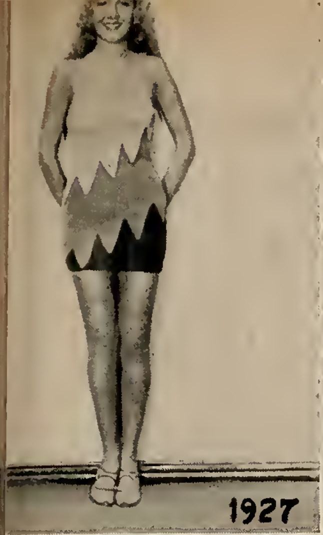
It was Christmas Eve and it was raining. Fred Cole, never before out of California, nervously approached his first big client, Macy's. In the middle of winter he presented those swimsuits in sunshine colors, in *combinations* of colors and with *flower motifs* never before seen in that bathing suit era.

New York Buys An Idea

After the first shock, the buyer was delighted at the idea of something new to offer sophisticated New Yorkers, and took her courage in both hands. Thousands of these new Hollywood Swimsuits she ordered, in all their brilliant array of shades, and Cole raced back to California.

Machines buzzed and tongues wagged at the phenomenal success of the forceful young stylist and salesman.

But the firm, remember, was in financial straits long before this and the Macy order (plus a few others he'd gleaned on his trip) took all available cash to produce. So, although the big order specified May-June delivery, they knitted and shipped goods by late January in order to get payment sooner!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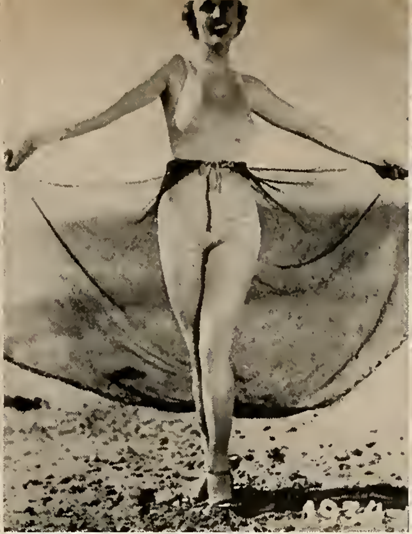
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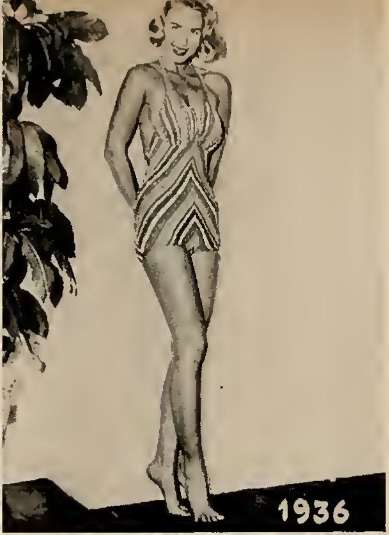
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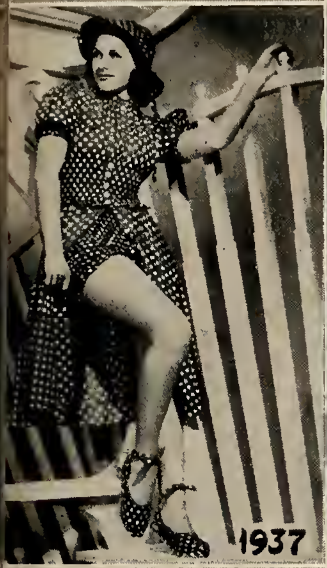
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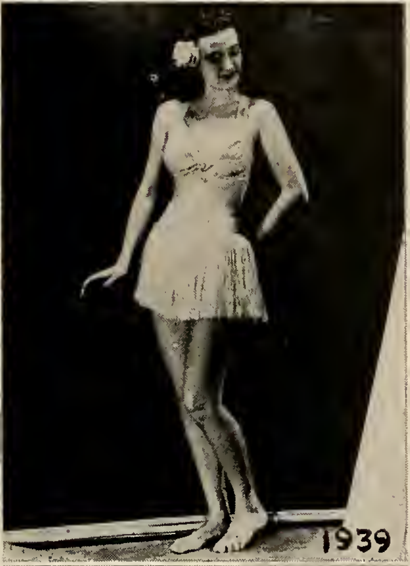
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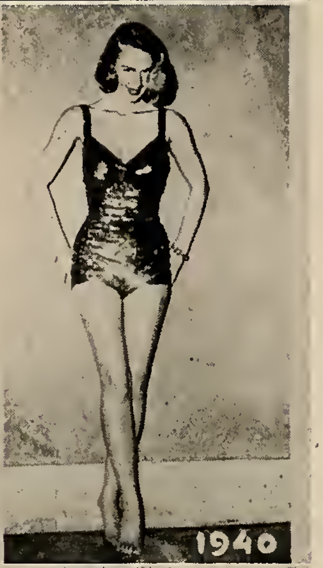
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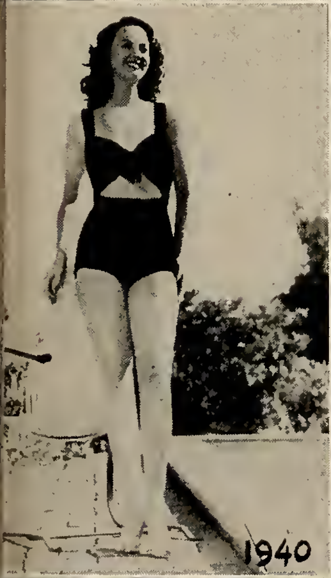
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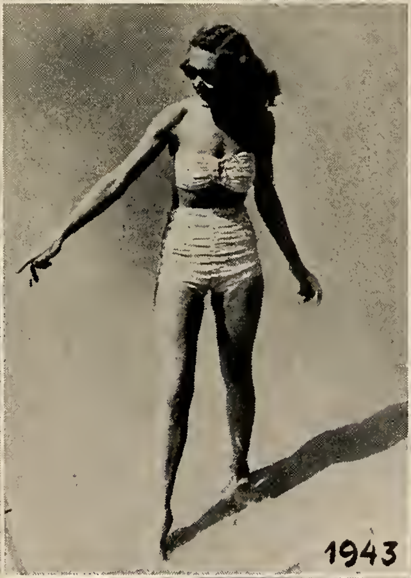
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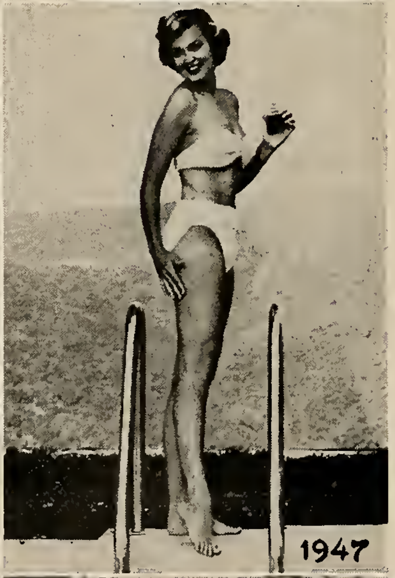
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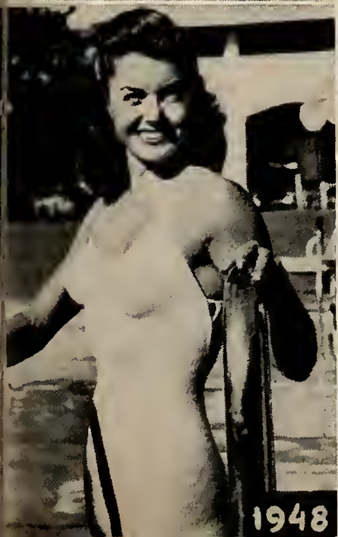
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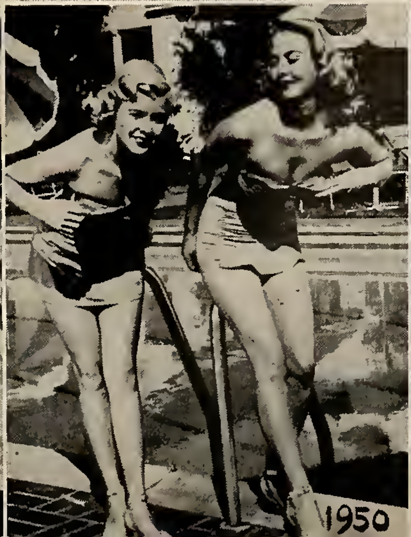
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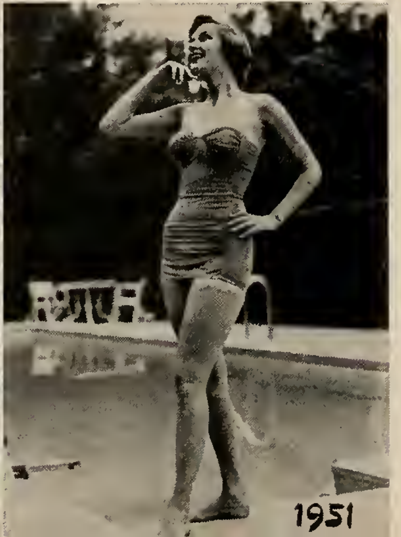
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1927

Color and flashes of color. Cole lowered necks eight inches in back, raised blood pressure of municipal censors with his new "Hollywood Swimsuits."

1934

Fishnet swimsuit, beach novelty that made headlines; since 1932 Cole suits helped girls put up a good front with bust shaping.

1936

Matletex! Cole developed elasticized stitching which gave two-way stretch to cotton, utilized by Margit Fellegi to make first one-piece Matletex maillot.

1937

Maillot chrysalis inspired cover-ups for the beach, and Cole introduced first matching accessories for swimwear.

1939

Again, news-making design gave spice to the swimsuit story, this time, a hula skirt with promotable qualities.

1940

Sequins and velvet for the swim! Fashion-first creations in lavish fabrics, manipulated to lovely proportions.

1943

The two-piece suit is given new life with the Cole "Swoon Suit", laced on the sides since elastic was limited by war.

1947

The "Stunner", designed for sunning but sometimes worn on the sands: brief as the Bikinis which came later on Riviera.

1948

Cole of California presented the Esther Williams suit for real swimmers; a long-tested classic, still in the line.

1950

The double-daring "Illusion" bra could make mountains out of mole hills (or minimize the too-full bosom).

1951

Designed to make every girl look like a long-stemmed American beauty, the newest Cole silhouette elongates and glamourizes the figure.

FRED COLE, President

Cole Of California Celebrates 25th Anniversary

Big newspaper ads announced the daring new suits from California, then they were displayed in all their riotous colors in the store's windows . . . and every one was sold within the week!

Something new, something different . . . something that capitalized on the name and growing fame of Hollywood. Cole claims to be the first to identify his fashions with this glamorous name, one of the first to change to the more inclusive "of California" at a later date.

This, then, was the beginning of the acceptance that always has greeted each new Cole innovation. But it still doesn't explain all the things that went into the line.

Here was young Fred Cole, who'd defied his father's dreams of introducing a son into his own flourishing business of Cohn-Goldwater . . . and gone instead into motion pictures!

Tall and debonair, with a natural easy charm that qualified him for a dramatic career, Cole appeared on the stage with Marjorie Rambeau, once was juvenile lead with Laura La Plant and appeared in many of Universal Studio's famous westerns.

"Nowhere on a Horse"

"But riding a horse seemed to be getting me nowhere," Cole told me in explaining his switch from theatricals to a dramatic presentation of his own stars, Hollywood Swimsuits.

In 1925 he married the lovely Alice, felt he should settle down and plan for the future. Still refusing to enter his father's firm as an heir-apparent, he accepted the challenge of a job with the doddering West Coast Knitting Mills . . . and made his own opportunity!

MARGIT FELLEGI, Designer, whose imagination and intelligent use of fabrics has been responsible for many Cole fashion-firsts in past years.

Showmanship Is Important

From the very beginning, his theatrical background served him well for it gave him a sense of showmanship which has been a big contribution to his success today. This showmanship is reflected not only in the style-worthy fashions for swim and sun, but in the very professional way they are presented to the buyers of the world . . . a bonafide "staging" that carries Cole promotional ideas to retailers.

But let's go back to the development of Cole suits from those earlier days.

In 1927 Cole lowered the back of his knit swimsuits by eight inches, and thereby hangs a story. Always alert to any suggestion that might improve his line, he was impressed by comments of a young navy matron who confided that she loved to sun-bathe but high necklines gave her an unbecoming line across her back.

Cole Cuts Backs Low

So Cole invited her to the factory, traced the line of her evening gown on her back . . . and cut down his suits so that she (and women like her) could get a sun-tan to fit her evening clothes.

You'll remember that just the year before Gertrude Ederle had swum the English Channel in brassiere and shorts . . . and women were beginning to think about the health benefits of sun-bathing, so the peeling-off process was begun and Cole was setting a glamorous example.

This innovation was called the "Hollywood Back", was adopted by the navy crowd and quickly became a new vogue despite the fact that police screamed at the indecent low necks of 6 - 8". (Today they are 17-18"!)

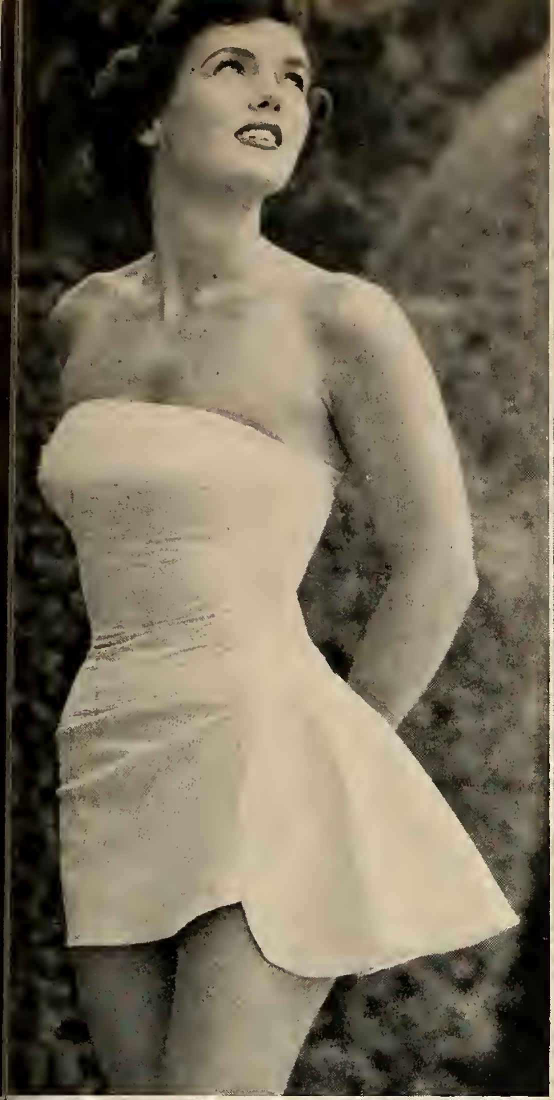
No Buttons, No Belts

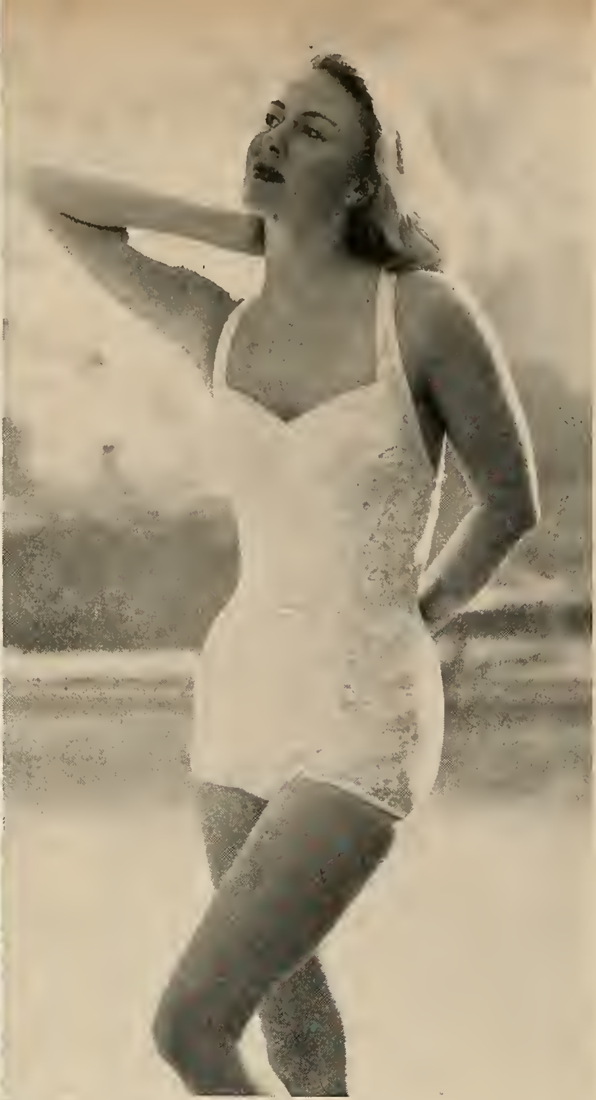
With lower necklines both front and back, it became possible to eliminate shoulder buttons . . . another step in the paring down of the swim-silhouette.

Cole next introduced inserts of color, at first in lightning flashes, and then conceived deliberately to minimize and accentuate figure curves, emulate and then eliminate . . . belts!

Bust-shaping Is Stressed

By 1932 the depression had reached a serious point, and to quote Cole, "swimsuit busts were as flat as everybody's pocketbooks." To help girls put up a good front, he began to put a little bust shaping into his suits. A fashion magazine was so uplifted at the idea it published an article, "Milady





Glamour That Swims

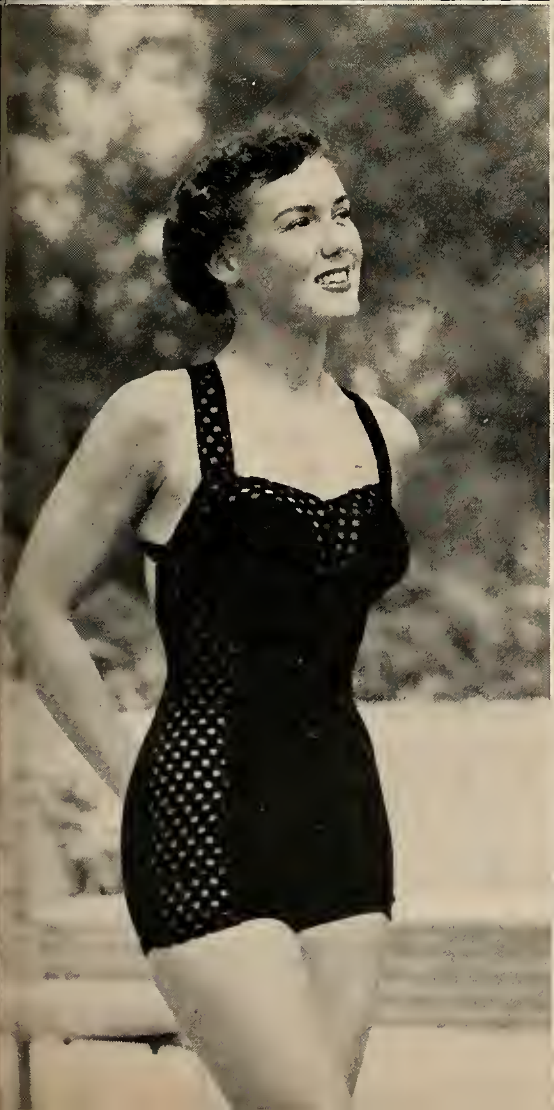
Evening gown luxury in shimmering silver metallic cotton, petal-like skirt flaring from a beautiful bodice. Retail, about $18.

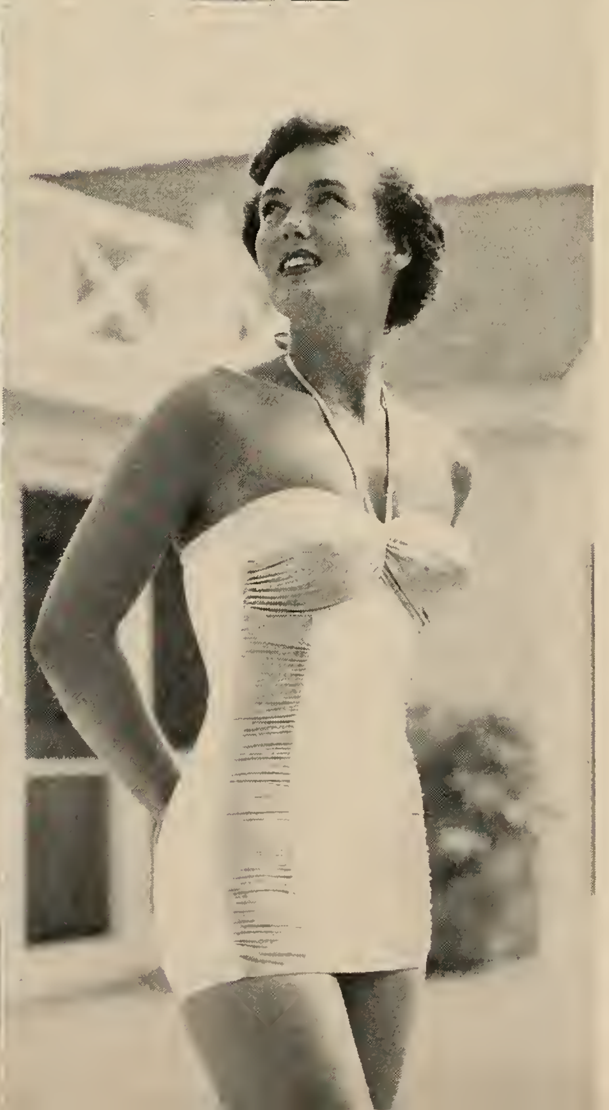
Right, transparent nylon lace lastex (lined with flesh-colored nylon) looks deceptively nude, sells exceptionally well at about $20.

Velvet with peep-show panels of cut-out velvet over nude chiffon; newest version of suit in velvet which was introduced by Cole in 1940. This retails at $25.

"Gilded Lily", long-stemmed panels of 24-karat gold gleaming against snowy white lastex; flattering bra with new rounded bosom. About $35.

The Cole swimsuits in this section can be purchased at the following stores: Bullock's stores, Los Angeles; I. Magnin & Co., San Francisco; Carson, Pirie Scott & Co., Chicago.





Points at the Stars" . . . and again, Cole paced the times and gave swimmers something to talk about, to enjoy.

Following this uplifting development, in 1933, the firm merged with Manchester Knitting Mills and the manufacing name was changed to "West Coast Manchester Knitting Mills, Inc.", an unwieldly name but increasingly important to the story of California swimsuits.

Fred Cole, and Matletex

And now Fred Cole became interested in a fabric treatment which was to revolutionize his swimsuit production.

It was in 1936, the year that Margit Fellegi joined Cole as designer, that the possibilities of Matletex first were visioned. After experimenting with a kind of air tucking with elastic thread, first conceived as a means of getting snug-fitting waistbands . . . it quickly became apparent that the new process had far more reaching importance.

Here was cotton fabric, given two-way stretch! Here was novelty, here a puckered elasticized treatment that promised new fit, new functional benefits, new fashion! Miss Fellegi created the Matletex maillot which had the fitting qualities of a knit but the glamour, again, of "something different from California."

And Then . . . Beach Accessories

The natural correlary, the follow-through, was still another Cole fashion-first designed by Margit Fellegi (1937) . . . the matching beach accessories such as skirt, jacket. The chrysalis of shirring, skirtless and form-fitting, took naturally to this new cover-up of beach fashion.

This first strip-tease at the seashore made headlines again. It put new emphasis on body-lines, too!

Once again, in order to understand the "thinking" behind the introduction of these and subsequent new Cole creations . . . it is necessary to look into the background of people themselves. Margit Fellegi, for instance, had a custom shop in Hollywood and had designed for almost every legitimate show in Los Angeles at the time she joined Cole. She had many movie credits to her name, had herself been a dancer and knew the importance of *both* dramatics and comfort-fit to a costume.

She had a sculptor's knowledge of a human figure, and had attained a technical skill in analyzing stress-and-strain of fabrics. Even now, she works almost as much with the technicians as with the stylists to make sure that the lovely fabrics she uses can "take it," pre-tests new fabrics for years.

Now here was a formidable team. Handsome Fred Cole with his flair for showmanship, his instinctively sound merchandising ideas, his appreciation for promotional values . . . and here was Margit Fellegi, also with an understanding of dramatic qualities of fashion and with personal experience to qualify her to do a sensational job.

Tiny and dynamic, the fast-thinking Miss Fellegi had her finger in a dozen pies and out of each she drew a new fashion plum for Cole. Her bright blue eyes always flash with excitement as she finds a new fabric, gets a new idea in silhouette or shade . . . but with all her enthusiasm she has an exacting mind, is a demon for details and follow-through.

As this designer-promoter-sales team went to work, developing Matletex and drafting other materials such as lastex and nylon into fashion they gave us staccato and regular fashion news.

The ballerina, wasp suit; the grass hula skirt.

Sequins and velvet for 1940! Here was glamour by the yard, but it was a practical glamour, too . . . velvet and sequins that really could go into the water!

Swoon Suit And Midriffs

This time, too, saw the introduction of the swoon suit with cut-outs down the side; the beginning of midriff fashions; the increasing emphasis on swimsuits with fit and form to the bosom.

Coincidental with some of these new fashions that set trends was a material need (or lack) that played its own part in the play. Margit grins impishly when she admits that the now-famous swoon suit was actually conceived becouse there was a shortage of elastic during war years, and she needed some new device to make suits "give!"

And probably the one-piece suit with a piece literally cut out of its center front was all due to a fabric shortage . . . but the result was fashion news, presaged a new trend toward bra-n-short suits!

Cole Is The Name

By 1941 the name of the firm had been changed from West Coast Manchester Knitting Mills, Inc., to "Cole of California" and many changes were made.

This was war time, and Cole turned over his Fruitland plant to production of parachutes. Margit, with no chance to design new "styles" for these made-to-specification items, kept on with cviilian production at another little plant nearby.

Wins War "E"

While the Cole personnel was working like mad and winning the coveted Army-Navy "E" (awarded in 1943), Margit was making the swoon suit and other glamour-lovelies and thereby contributing to the morale of the military, the navy, *and* the Marines!

Proving once again that a good designer can make fashion out of the materials at hand, she adapted tablecloth and bedspread fabrics to beach wear (since elasticized fabrics were practically *non-est).*

It was during this time that Fred Cole wrote to his longtime friend Elizabeth (Liz) Adams and pleaded with her once again to join forces with him. Miss Adams had been editor-in-chief of Charm magazine, had had extensive merchandising and advertising and buying experience with Bamberger's, I. Miller . . . in other words, a background of first-hand knowledge which was to prove invaluable to Cole in years to come.

Miss Adams finally acceded and came to California to handle personnel problems of the war-busy staff . . . to be Fred Cole's right-hand "man." When the plant was re-converted to swimsuit manufacture, Miss Adams turned her talents to spurring new advertising plans for Cole . . . and today is Assistant to the President.

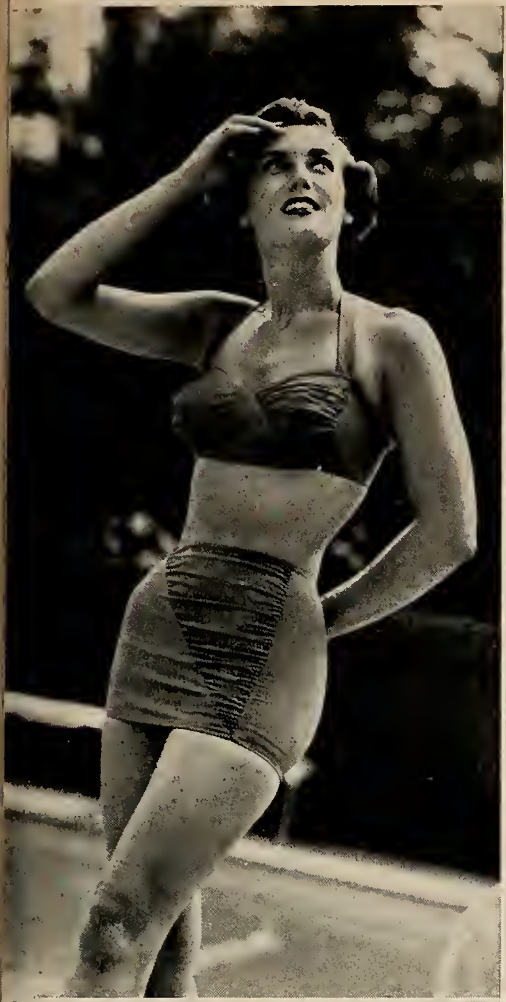
Miss Adams is a small and feminine type of person, with a mind like an x-ray! She sees through any situation to its ultimate good, seems to anticipate Cole's own opinions and is, in fact, his *alter ego.* This close almost family-type relaship is typical of the whole Cole operation today: Margit Fellegi, Liz Adams and Cole operating as a triumvirate with each cognizant of the duties of the other. And each alert to save the other worry or strain. This relationship extends even beyond the Cole executives; to buyers and retailers.

Cole of California is . . . people!

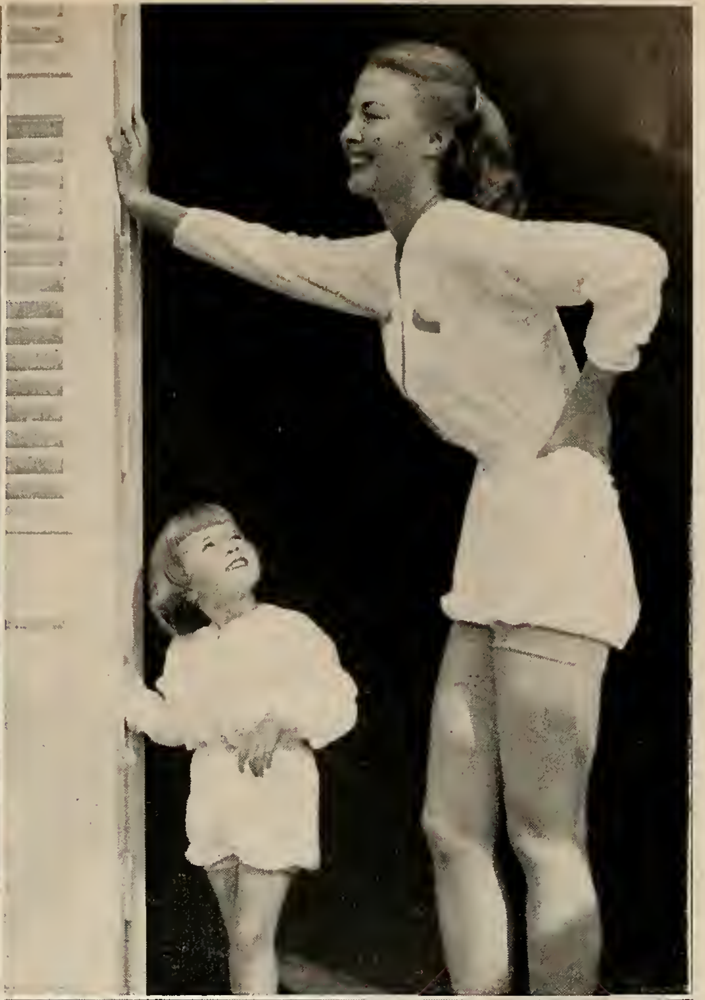
Promotional Pageants Pay Off

It was during Liz Adam's regime as advertising director that the now-famous "Westward-to-the-Sea" promotional caravan was staged . . . a most ambitious and breathtakingly beautiful show which focused national attention on this market, and Cole. Over the ancient Santa Fe trail rolled a glittering streamliner bringing 200 fashion editors from all over the country to Cole's imaginative presentation of swim-

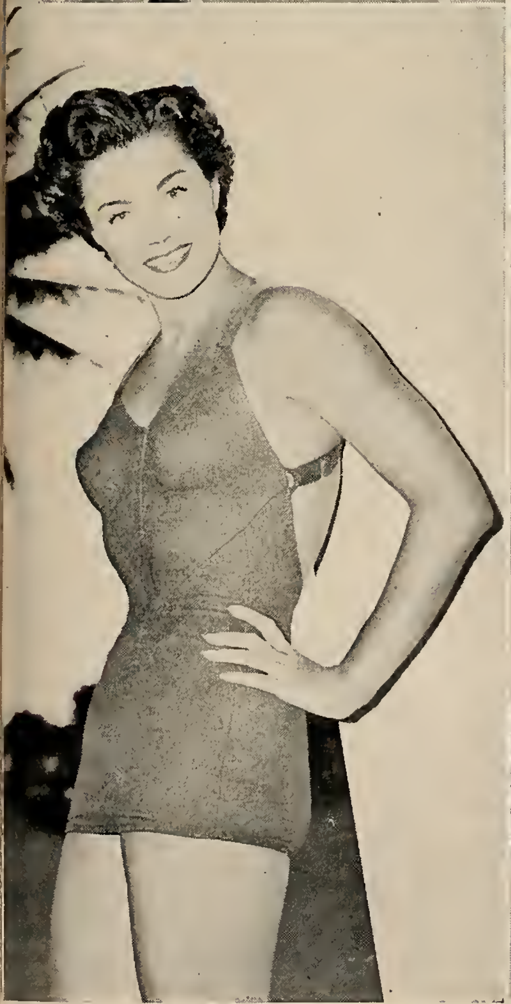
Cole Fashions Big And Little



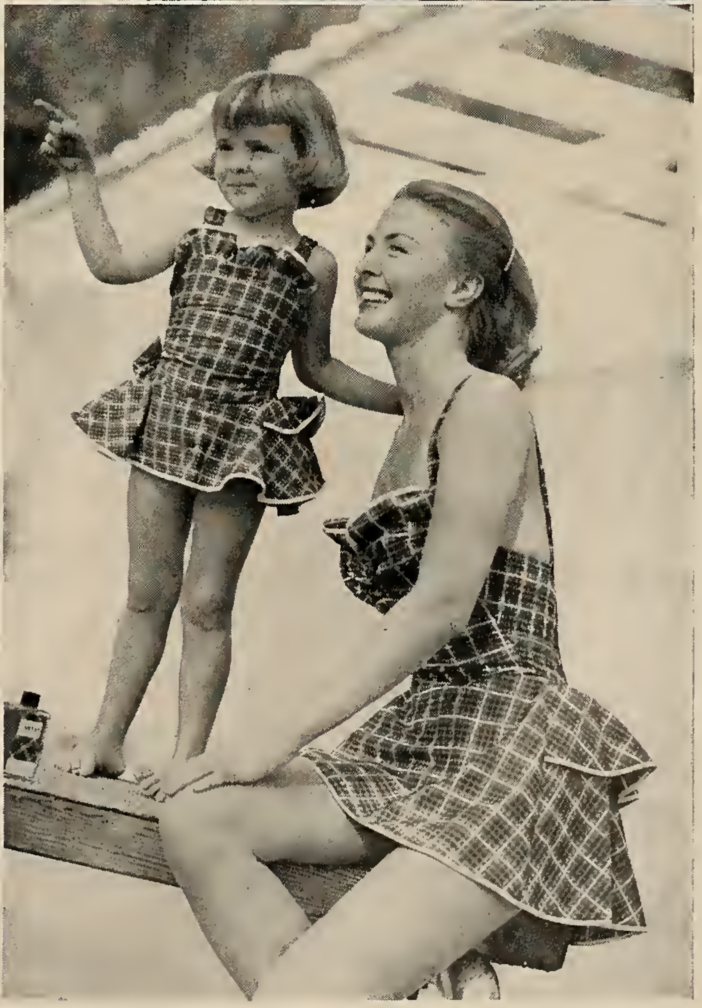
The two-piece suit, oblique shirring as dramatic counter-point to smooth sculptured lines . . . for real swimming and sunning comfort, to accent a perfect figure. In nylon Laton taffeta, retails about $17.



Right, Terry Dry-offs, made of fluffy white terry with Matletex—snug waistline, zippered bodice and two high pockets. For after-swim, active sports, just lazing. Misses suit about $11, little girl's about $7.



The swimmer's swimsuit, the Famous Esther Williams classic; tested and proved in action and in public appeal. In quick-drying nylon Mateltex Lastex to "do the utmost for your figure and your syimming form." The suit Esther wears in all her movies, retails about $18.



Right, newest mother-daughter set (for which Cole of California is famous), this in Tartan plaid of Bates cotton with Matletex shirring, pert bustle back. Misses retail about $15, girls' about $8.

suit fashions at the Huntington Hotel in Pasadena.

This set a precedent and a pattern for subsequent shows, most of which Fred Cole stages in his own beautiful home and gardens . . . centering, of course, about a picture-perfect swimming pool which each season is transformed into a "set" of magnificent proportions.

Each year, with its introductory Water Color fashions, its Water Color Reflections, and then its Long-stemmed American Beauty theme . . . Cole has made swimsuit pageantry of latest fashions. Movable or revolving stages, fountains of water spraying on the pool . . . soft music . . . beautiful girls. Typical, and wonderfully Cole.

But time marches on . . . and the girls swam on in new and different Cole fashions. In 1947, before the day of the bikinis, Margit Fellegi designed the revealing "Stunner" for sunning in privacy at home. Made of terry cloth, and very little of it . . . the bra and shorts did find their way onto the beach.

Esther Williams Suit Is A Hit

By 1948 we found another bit of motion picture glamour . . . the old, Cole story . . . but a new fashion. This was the real swimmer's suit designed for the lovely aquatic film star, Esther Williams. Long months of testing went into this classic, with designer working with star to perfect a suit that would move with the body, mold and enhance its beauty.

The Esther Williams suit remains in the line today, classic wonder for the girl who really swims.

By 1950 the "Illusion bra" promotional idea was a soft flare of fabric at the bust line . . . to camouflage a too-generous bosom, or give an effect of full figure charm. The too-pointed bosom gave way to this softer, rounder illusion of natural beauty.

And in 1951, right now, the long-stemmed American Beauty suit by Cole of California boasts a longer stem-like silhouette with full blown curves, a rounded bosom look. Fabric and line continue to make news, for, as Margit Fellegi says . . . these are inseparable companions, the one dependent upon the other.

Today, Cole's weekly shipments total more than a year's production back in the days you-know-when. There are over 600 people working in the factory which still occupies its original site in the Vernon district of Los Angeles; all manufacturing is produced under one roof, none of it is contracted out.

This is one of the most closely-knit, most personal, organizations in California. Cole, Liz Adams and Margit Fellegi seem to read each other's minds, so close is their thinking. Each vies to relieve the other of duties; each assumes personal responsibility for the whole Cole production.

John Kline Directs Sales

John Kline, sales manager who has been with the firm since 1939, "keeps house," advises and works with buyers, and devotes practically a 24-hour day to his task. He and his wife have their own home and a tiny sculptured swimming pool high up in a Bel Air canyon. And for relaxation, you may guess . . . he swims!

Margot Mallary Promotes

However, it is to a comparative newcomer, Margot Mallary, that the Cole name owes much. Miss Mallary, advertising and promotional director, who has had both retail and advertising agency experience, is another human dynamo who operates on ideas. She has won innumerable awards and cups for outstanding achievement, for advertising layouts and campaigns. She works closely with Cole on fashion shows, on the increasingly important store promotions and sales education programs, on the training movies, and so on ad infinitum.

Eighty-five percent of the Cole personnel never have worked at any other plant. Earle Green, production chief, is an "old timer" who has done his share toward maintaining Cole production and morale.

Whenever you see the Cole group together, there is a feeling of hustle and bustle, of things being done . . . and quickly. Never too busy to be gracious, to be personal and hospitable, still you have a feeling that their minds are like flashing beacons, focused on one subject after another with revealing clarity.

Plant Morale is High

Factory discipline is high; its spirit even higher. Many families work together, and because of the unusually early shift, it is possible for many mothers of school-age children to work and then go home to raise their families.

Whenever visitors inspect the Cole plant, they are introduced over a microphone, which means that the whole staff shares all the news. This is an organization in which every one takes intense pride in every phase of its work.

Cole Is International

Today, the Cole swimsuit is sold all over America and in many foreign countries. It actually is manufactured in seven other lands, with plans made for an eighth factory in England. Plants already are in operation in Canada, Australia, New Zealand, South Africa, Holland, Italy, and Mexico. Before long, there will be three plants in South America.

These outlying factories are modelled after the parent plant, with trained workmen sent out to make installation and to train and develop skilled labor; suits are cut to Cole patterns and specifications, giving our oversea neighbors the opportunity to buy a real California-Cole suit that is made in their own back yard.

Cole of California awards for service and fashion supremacy are many. Between 1943 and 1945 Fred Cole won the Army-Navy "E" five times for parachute making. In 1947, he won the "Oscar" awarded by Manufacturers and Wholesalers Association of San Francisco for "doing more for the California market than anyone in the industry."

In 1950, Cole was honored by the New Orleans Fashion Group for Matletex and its contribution to the sportswear field.

Aside from his "company" honors, Fred Cole himself has been hailed as a leader in his own industry, and was chairman of the California Apparel Creators for two terms, 1945 to 1947.

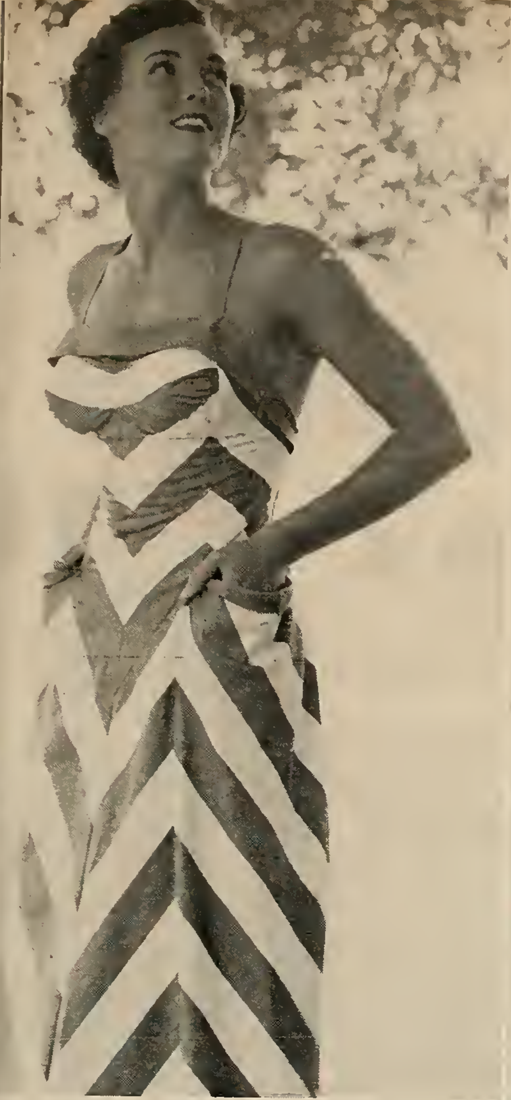
And so when, twenty-five years ago, a young Fred Cole set about to attain security for his little family, he planned well. Today the family includes the lovely Mrs. Cole, a beautiful and charming brunette who is perfect help-mate for her busy husband.

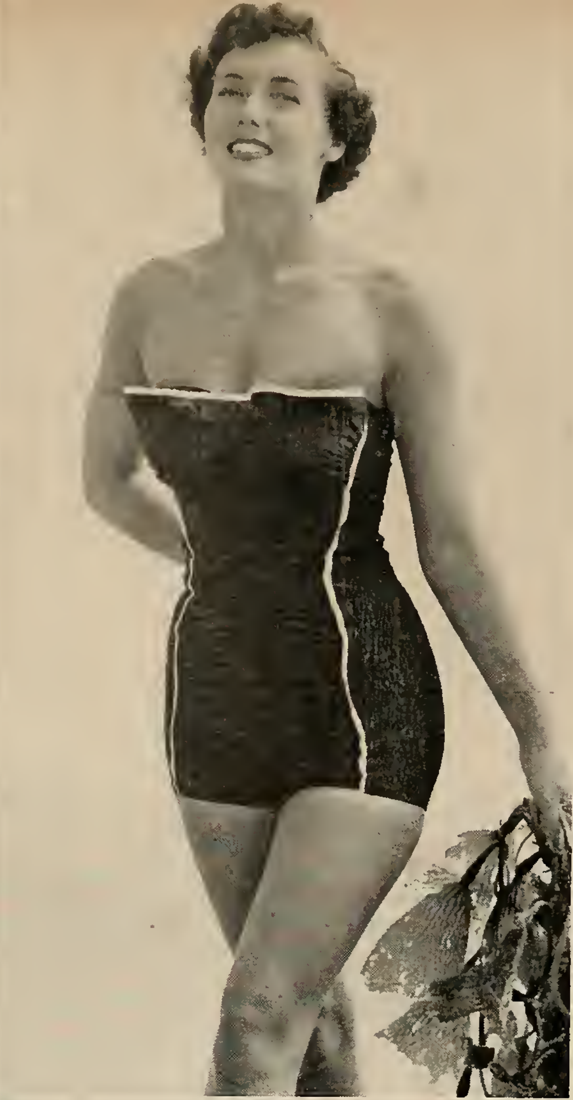
Cole Family News

Anne Cole, just barely out of her teens, is the first member to evince a working interest in the Cole of California plant and recently joined the firm as an assistant to Miss Adams.

Thomas, aged 22, is in his third year at West Point. To his parents' pride and delight, he won the honor appointment from New Mexico Military Institute. Unlike sister Anne, he has no desire to be in the manufacturing business but simply "wants to be a general!"

The Coles have another daughter, Penny, who is eight; and a young son, five, named Jeffrey. Time will tell where their interest lies, but meanwhile they are getting along swimmingly.

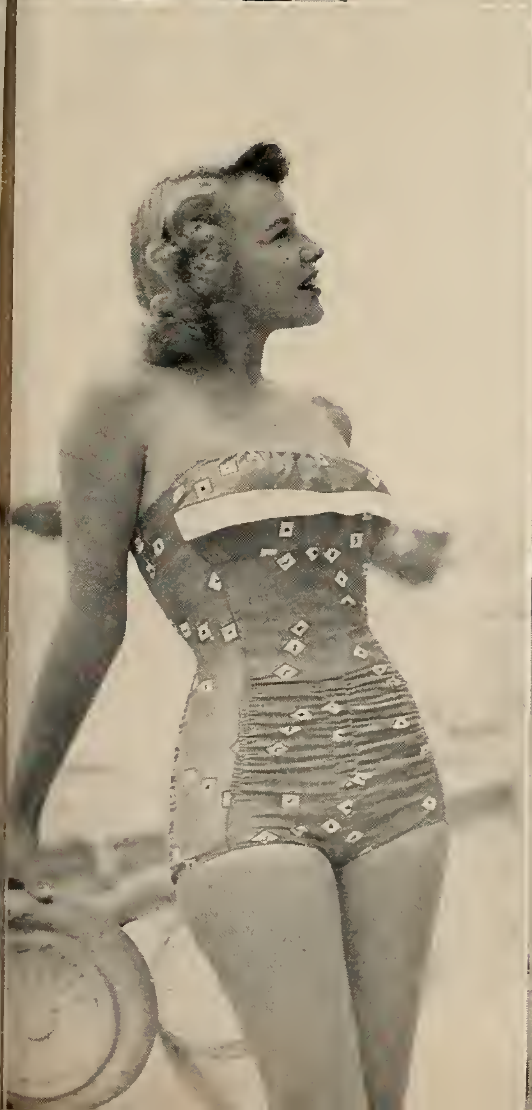


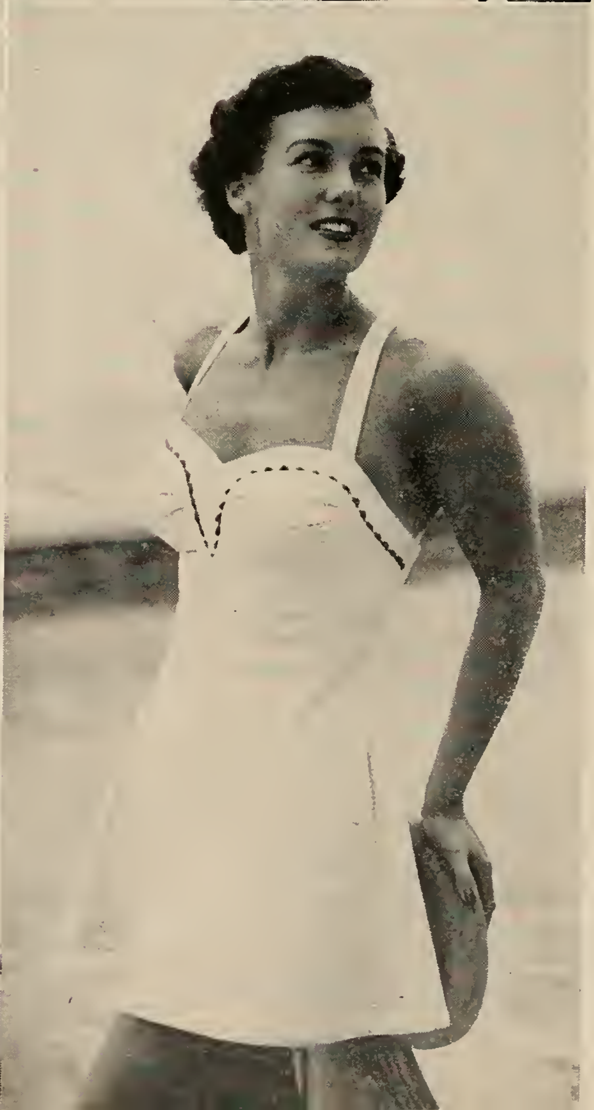


SEA-GOING COTTON!

"Blaze of Glory" carries the Cole of California flair for sea-side fashions to a fitting climax; slender skirt and narrow waistline molded by Matletex in back, the Cole long-stemmed silhouette for '51. To retail about $17, with jacket or stole about $20.

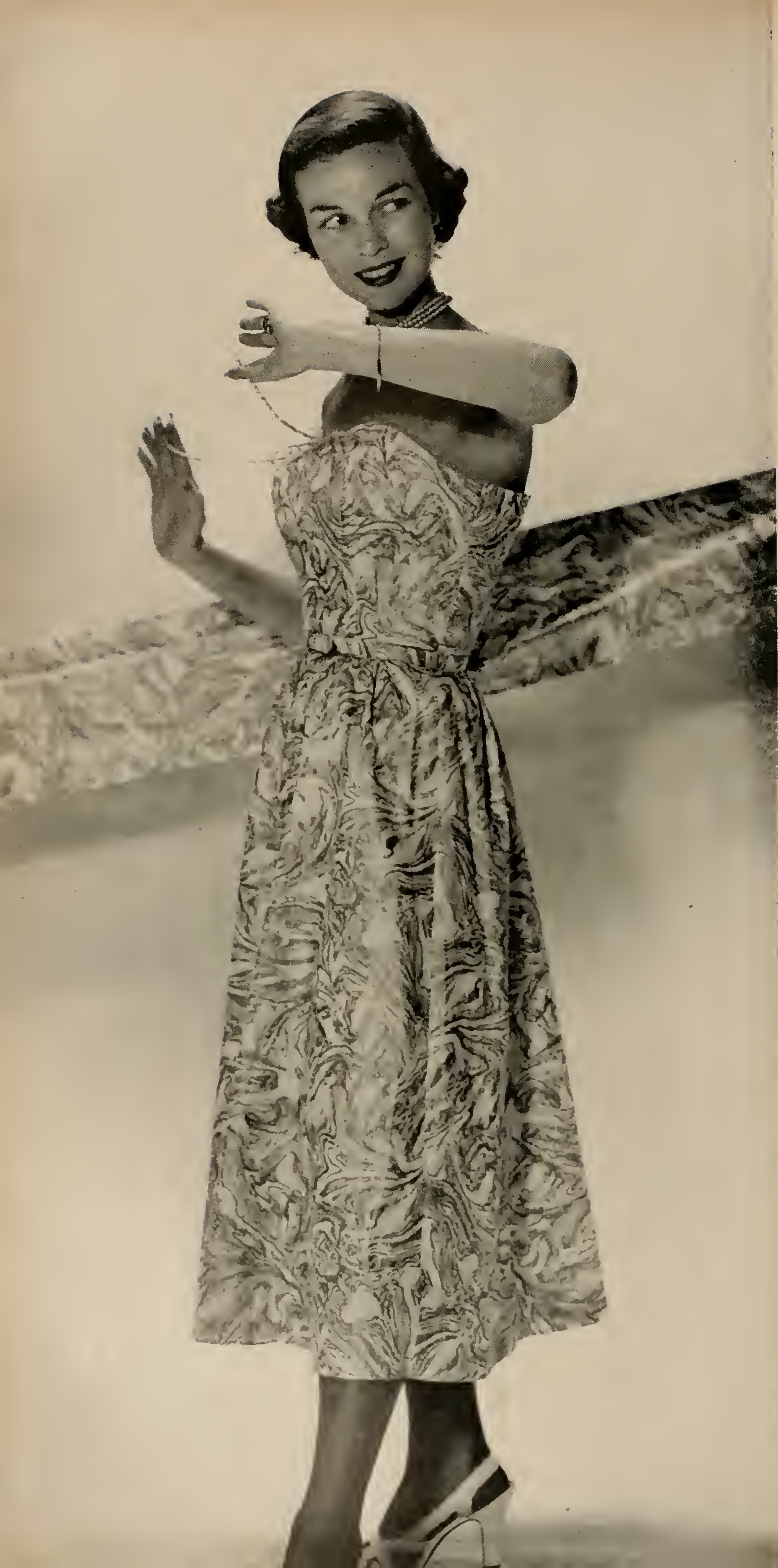
Right, maillot of solid color with long slim lines accented by vertical white piping which also marks the petal-bra. Matletex back for figure beauty. Retails at about $11.





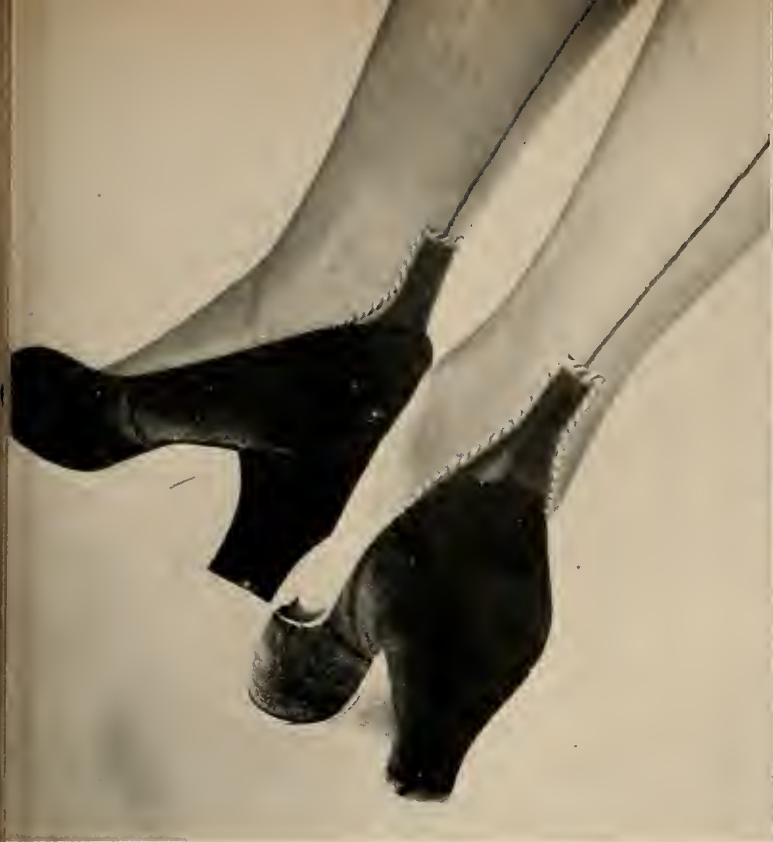
Glowing cotton satin with Zodiac signs, molded and shirred to give long-stem look, rounded bosom rimmed by turnover petal flange of white pique. To retail about $15, matching skirt (not shown) that transforms it into cabana dress, about $10.

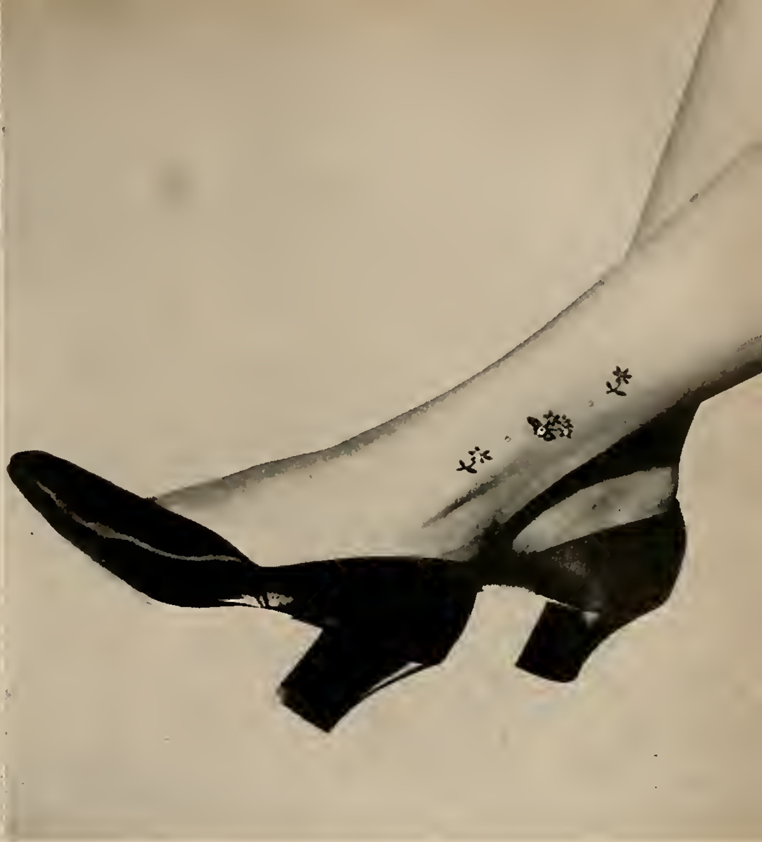
Right, dressmaker suit in creamy white pique, ultimate flattery for the heavier figure, airy as a breeze with its clean-cut lines. Retails about $20. Undertrunks of super-controlling nylon power crepe lastex.



STOLE-n-SUNSHINE!

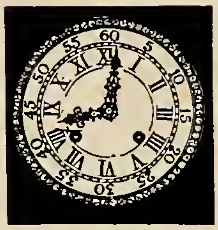
Here's the dress you'll love to wear all summer long, the wonderful Betty Barclay bare top sun dress in silky broadcloth cotton splashed with shining gold print. miles-long stole to match it is fringed in white cotton . . . together, a flirtatious summer fancy, sun-seeking and so very practical! In sizes 9-17, it's about $11.00 at J. J. Haggarty, Los Angeles; H. C. Capwell, Oakland; Lichtenstein's, Corpus Christi, Texas.





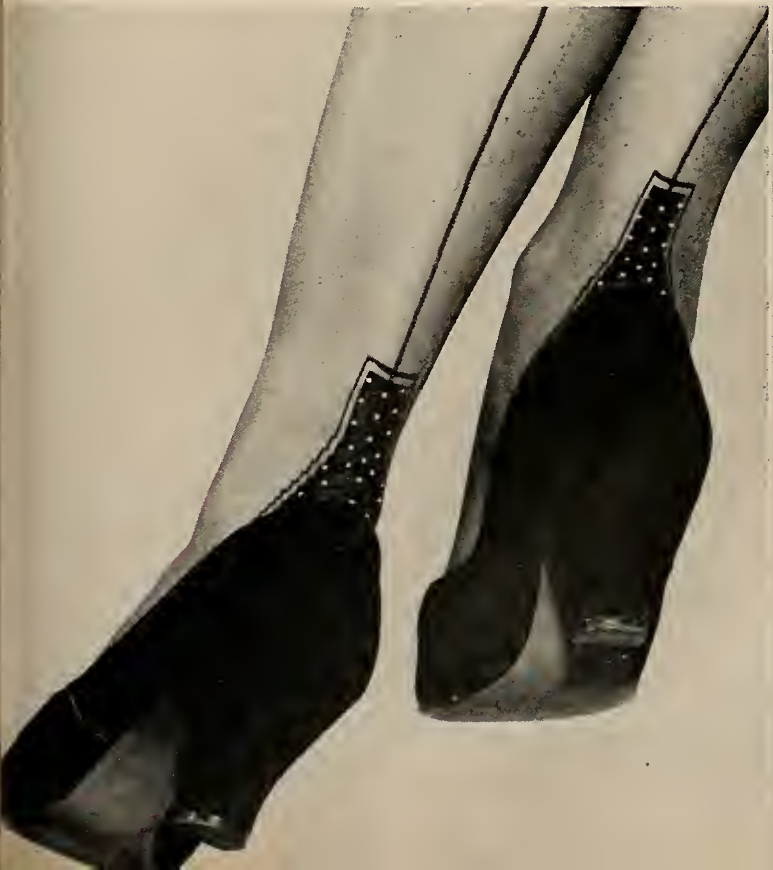
AFTER NOON

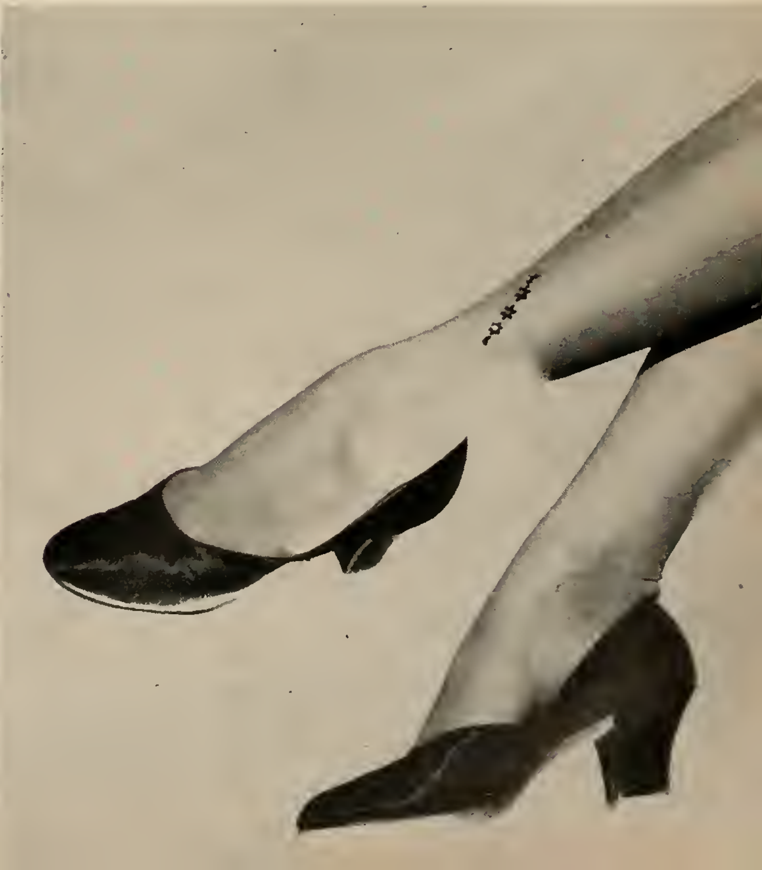
You'll find a new feminine grace, a bit more elegance, in the season's fashions . . . a feeling you will want to reflect even in the hosiery you wear. For the loveliest footnote-to-fashion, we've pictured here some of the new Picturesque stockings from Sanson Hosiery Company . . . *above*, "Whipstitch," with black-brown-or-navy heels marked with white to add a delicate new charm to sheerest nylons; *below*, the "Swiss Dot" with the same tiny dots marking the welt as well as the heels of these hose.

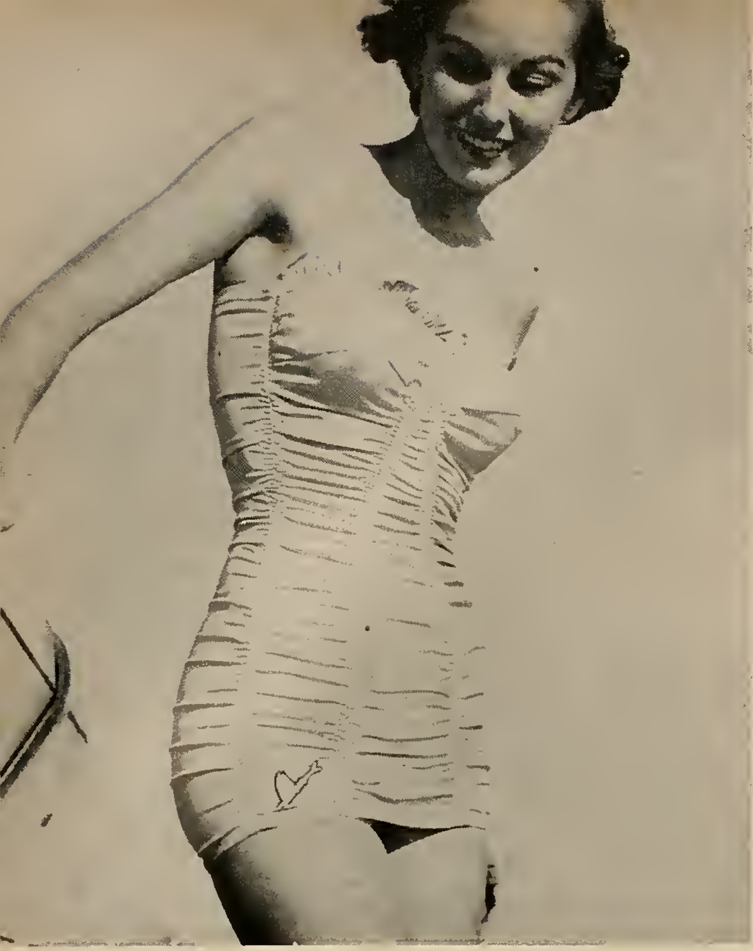


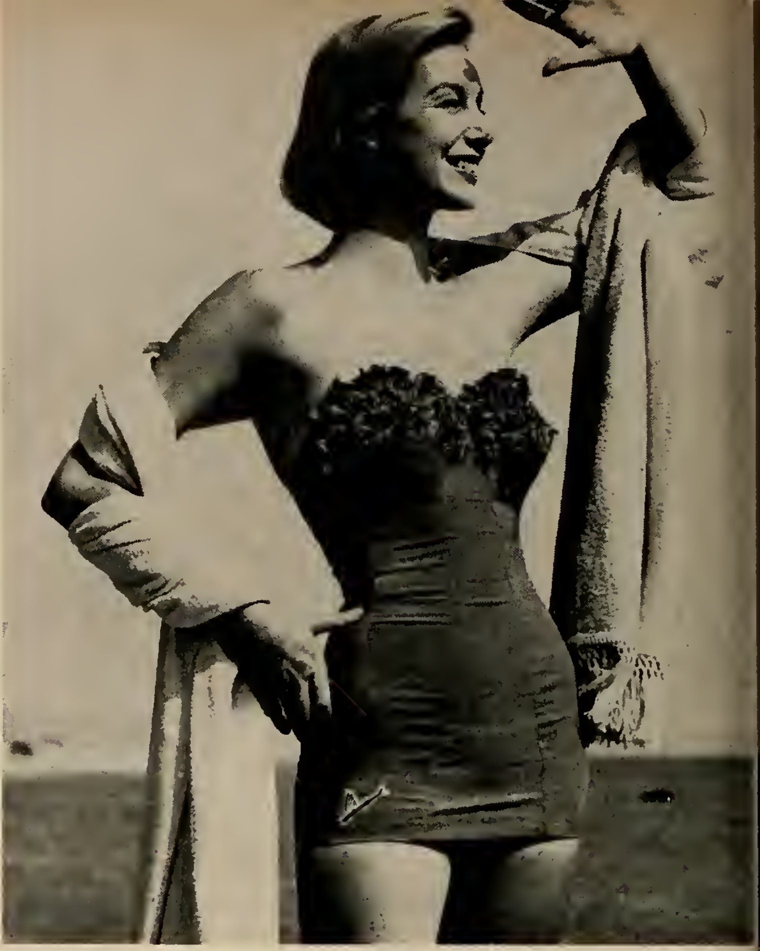
AFTER DARK

For evening, a provocative touch of embroidery or sparkle to flatter a pretty ankle! This is the glamour idea of Willys of Hollywood, brought to *you* by Sanson Hosiery Company. "Jewelled Daisy," *above*, with velvet flocking and rhinestones twinkling on each slim ankle; *below*, "New Slant," rhinestone and flower motif slanting across one single stocking. These are stockings-for-the-stars, developed by one of America's leading stylists for your prideful possession. Pictured with Capezio off-stage suede and satin slippers.







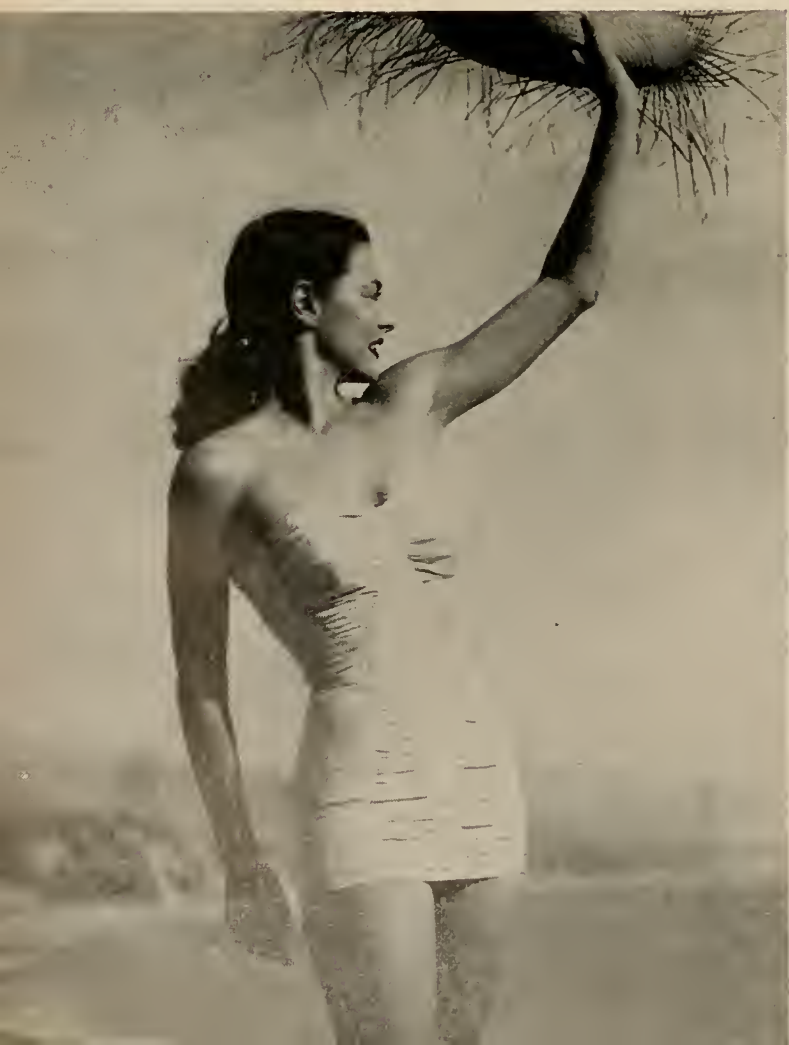


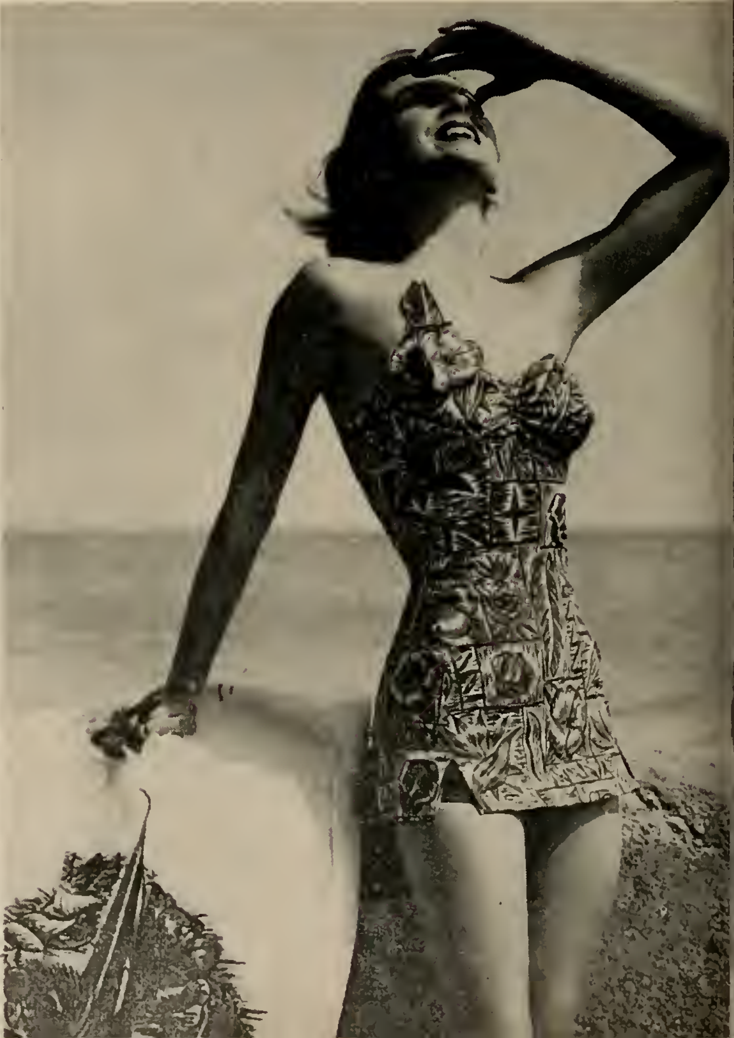
"Dream Fit", Catalina's laton taffeta swimsuit with shirred panels, ruffled top . . . with extra stretch for the long torso, extra swim-ability for the aquatic star. About $16.

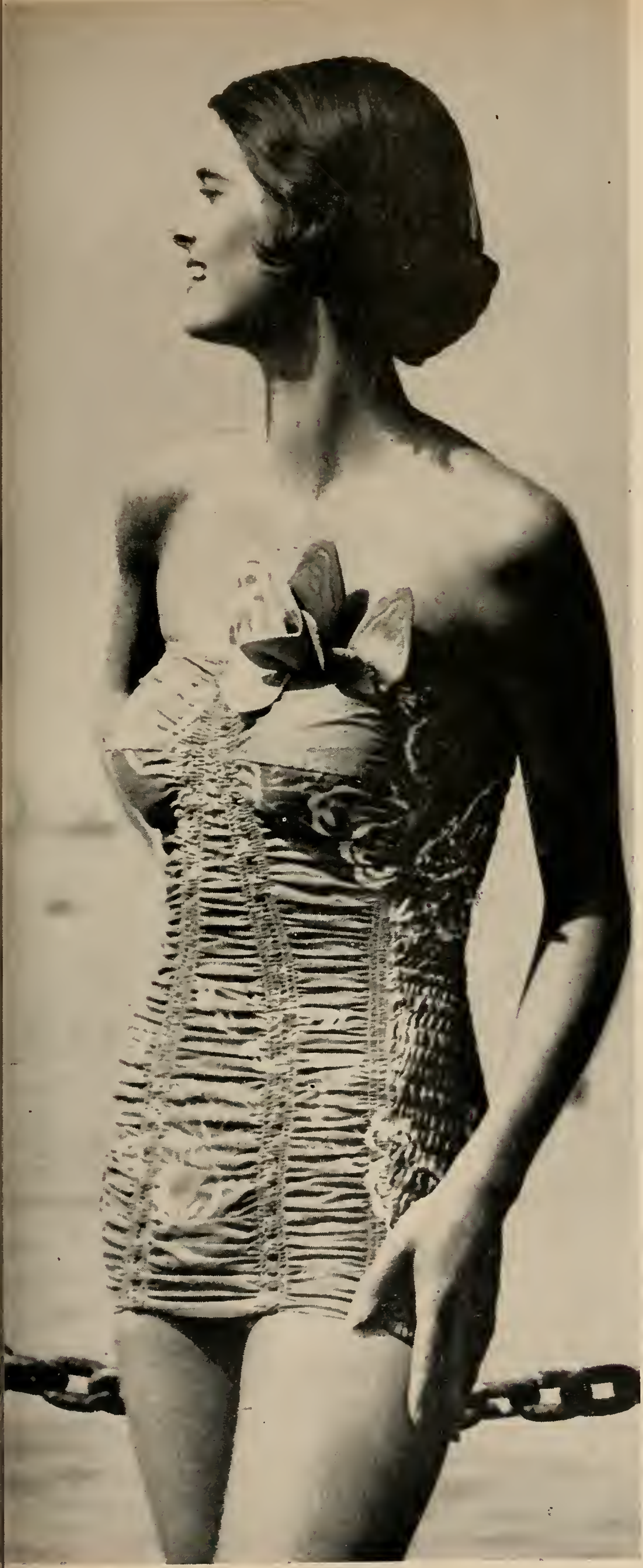
"Fandango," laton taffeta with diamond panel and shirring for a suit with exquisite body contours; in season's newest shades, it's eye-compelling, beautiful. About $14.

"Rumba Ruffles," bringing a real Caribbean mood to your water fun! Multi-colored ruffles on this 100% nylon laton taffeta with its sleek body-flattering lines. About $19.

"Tapa Sheath", hand printed lastex in the coveted South Sea motif, a stiffened applique silhouetted against a pretty body . . . slim and sleek, about $19.





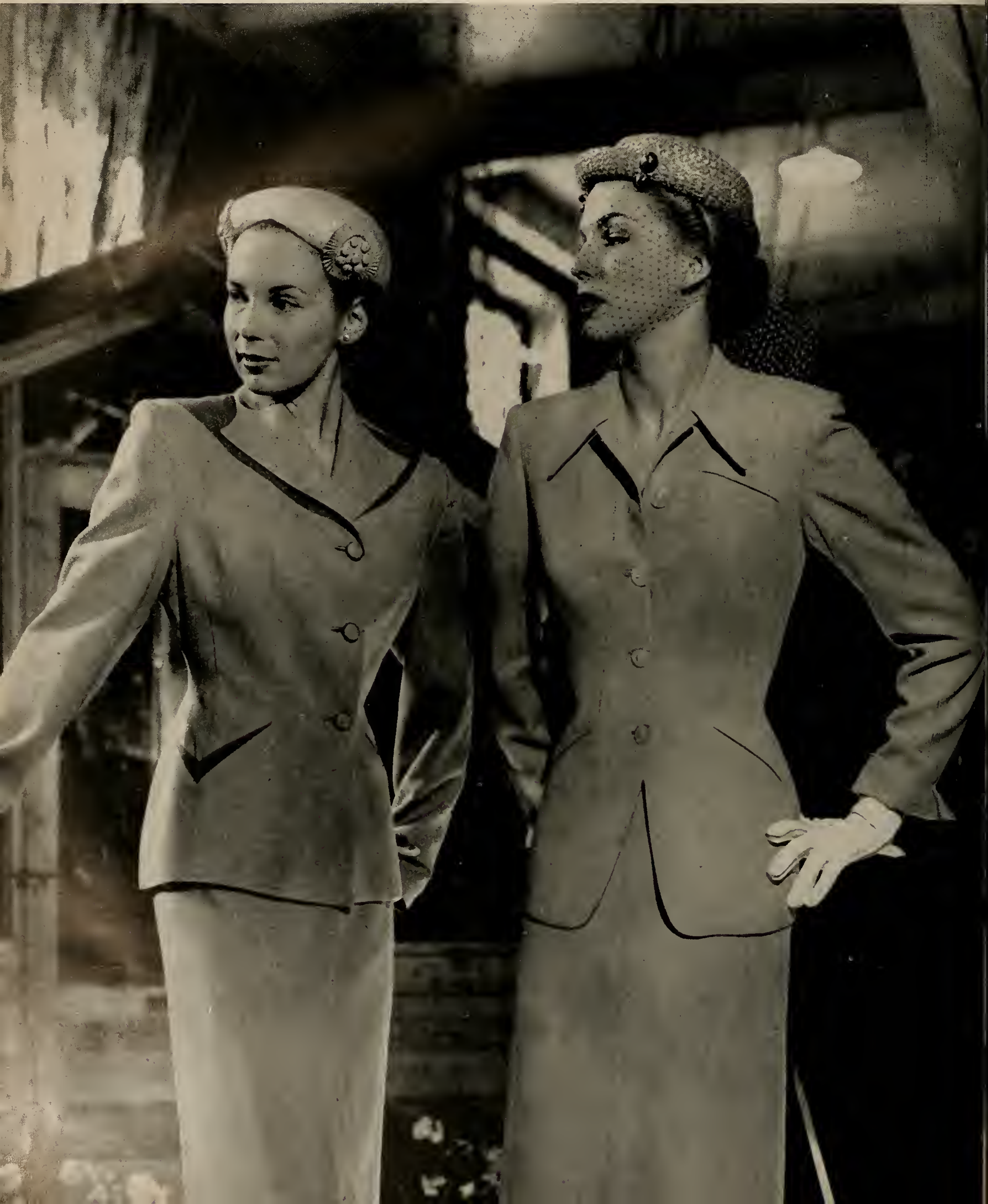


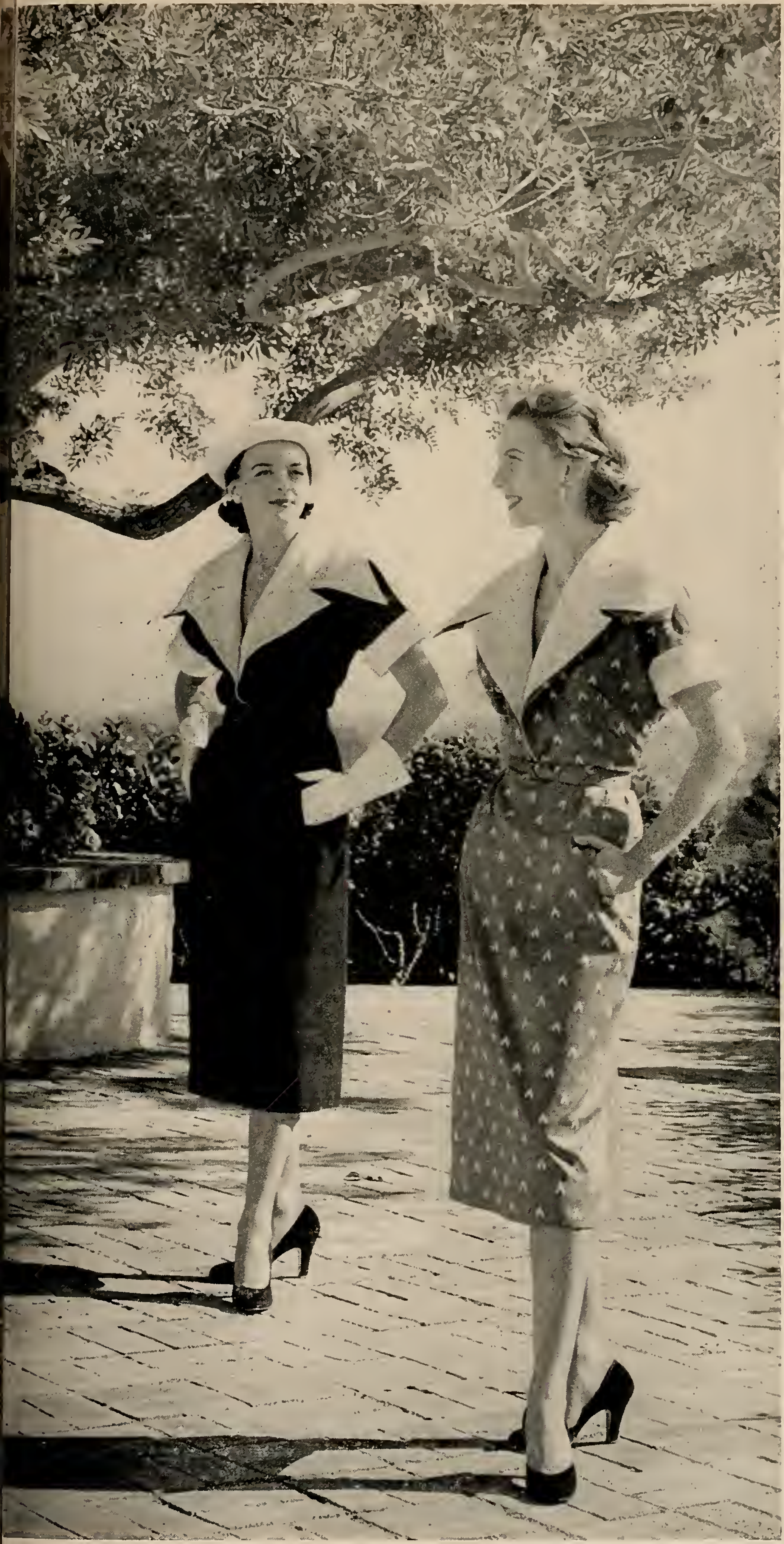
GO CARIBBEAN WITH CATALINA

You'll find a lot of spirit in Catalina swimsuits for this season . . . and most of it takes inspiration from the Caribbean! Rhumba ruffles and riotous color combinations, tapa prints and exotic flower motifs . . . these are decorative touches to the famous Catalina line. Long-famed for their part in glorifying "Miss America" contestants (who all wore Catalina swim-wear), the firm this year launches a new all-out search for "Miss Universe" . . . a figure-perfect girl who will represent the ultimate in beauty from all over the world. Miss Universe . . . *and you* . . . will appreciate the figure-molding qualities of this season's suits. And the plus value of their sleek flattering lines, their decorative motifs. When you buy a made-in-California swimsuit, you're sure of the swim-ability as well as the prettiness of your suit . . . for remember, here designers water-test every fashion . . . and style it with an eye to photogenic qualities (a trick learned from nearby movie studios, always an inspiration and incentive to California creators). These Catalina fashions are available at May Co., Los Angeles; Younkers, Iowa; and Marshall Field, Chicago.

"Bermuda Butterfly", one of the most colorful and comfortable suits in the Catalina line . . . a floppy butterfly at the top of panelled bosom, shirring for extra stretch-ability. In Fuller Fabrics Plawear, about $9.

Good Traveling Companions





Summertime:

Summer days are happy days for vacation travel or for merry-go-rounds at home in Pat Premo's variations on a theme . . . out-size notched collar of crisp organdy, so effective on imported black linen and Swiss cotton foulard; also important in the kasha-type linen, outlined by dark stitching. About $50.00 at Marshall Field, Chicago; Bergdorff Goodman, New York; Neiman-Marcus, Dallas. *Opposite page* . . . the two-color treatment of rayon flannel, precision cut and tailored by Britmore; only $25.00 at Bullock's, Los Angeles; The Emporium, San Francisco; Kerr's, Oklahoma. *Right,* Rosenblum of California . . . classic rayon suit, so important, just about $35.00 at the White House, San Francisco; Desmond's, Los Angeles; Carson, Pirie Scott & Co., Chicago.

CALIFORNIA COOKS

By HELEN EVANS BROWN

Patio time is here again! Always welcome in California, it is now greeted with greater enthusiasm than ever. Many new pieces of equipment have been designed to make this outdoor living practically effortless. Portable barbecues that move on their quiet rubber tires from one garden corner to another; wheeled tables, their tops heated with electricity so that foods brought hot from the kitchen will stay that way; trays similarly heated, and for the same purpose; casseroles and roasters and bean pots, wired for outdoor cooking; dishes warmed by candles and chafing dishes heated in various ways for actual cooking or for keeping foods at proper temperatures.

Bars on wheels, too, and tables topped with deep trays for crushed ice—this for appetizers, salads and desserts that are best served very cold. All these new things are very fine indeed but the finest thing about them is that they in no way detract from the old charm of patio living. The relaxing and informal atmosphere, the casualness that is true hospitality, is still there and will be as long as there is a great outdoors.

There are several types of food that are right for serving on the patio. Actually any kind is as long as it isn't complicated or fussy, or requires immediate service. First there are the foods that are cooked outdoors—either on the barbecue or in one of the aforementioned electric cooking gimmicks. They, at least those from the grill, *do* have to be served as soon as they are cooked, but the chef, being on the spot and probably participating in the cocktail hour, can probably gauge pretty accurately that moment when the guest's hunger will have overcome their thirsts. Then there are the dishes that are brought hot from the kitchen stove and those brought cold from the kitchen refrigerator. All these dishes have one thing in common: they are simple. So is the menu. Often it consists of but one course, sometime two and rarely three unless you count the preprandial appetizers.

A usual menu for an al fresco meal, either for a party of four or forty, is something from the charcoal grill, a casserole dish of some kind to go with it, and a salad. Dessert is just as apt as not to be fruit and cheese. Here are a few sample menus that are easy to prepare and to serve. The recipes are given for the dishes that are starred, the others are too obvious to include.

PATIO BRUNCH

Wedges of Fresh Pineapple
Sherried Eggs with Gruyere* Grilled Ham Steak*
Hashed Browned Potatoes* Toasted Crumpets, Preserves
Coffee

Sherried Eggs with Gruyere

Melt two tablespoons of butter in the blazer (top cooking pan) of a chafing dish and to it add a half cup of cream. When hot place over the hot water jacket (bottom water pan) and add a half pound of Gruyere or Swiss cheese, grated. Stir until almost melted, then add six eggs, slightly mixed, and a half teaspoon of salt. When the eggs are just beginning to set, stir from the bottom a few times. Just as they become softly scrambled add a piece of butter (about two tablespoons or a quarter of a cube) and a jigger (three tablespoons) of sherry. Serve on toast if desired.

Charcoal Grilled Ham Steak

Have center slices of ham cut from ½ to one inch thick, gash the fat at the edges, and brush the ham with melted butter. Grill over a low fire of charcoal embers until the meat is tender. The time depends on whether or not a tenderized ham is used. (Frankly, I hope it isn't. I am convinced that the old fashioned hams have a superior flavor.) Baste, if you wish, with one part of sherry mixed with one part of butter, or with sherry and soy sauce in equal parts.

Hashed Browned Potatoes with Sesame

Melt four tablespoons of butter in the blazer of your chafing dish and add a tablespoon of minced shallots or green onions. When wilted add a quarter cup of sesame seeds and cook them until they are delicately colored, then add four large cold baked potatoes that have been cut into minute and neat cubes. Sprinkle with salt and fresh ground pepper then add a quarter of a cup of heavy cream. Cook, stirring now and then, until the potatoes are a golden brown. Superb!

PATIO LUNCH

Wine Peach Bowl*
Risotto with Artichokes* Charcoal Broiled Chicken*
Patio Bread* Sliced Tomatoes
Fruit Tarts, Jelly Glaze*

Wine Peach Bowl

This punch is just right for an outdoor lunch on a summer day. Slice three pounds of ripe and flavorsome peaches and sprinkle them with a quarter cup of sugar and a quarter cup of brandy. Let them stand for three hours, then pour over them a bottle of red wine and one of white. (Cabernet Sauvignon for the red, Semillon for the white, would be a nice selection.) Chill well. Then pour into a punch bowl containing a piece of ice. Just before serving add a bottle of Champagne. This will serve ten moderately thirsty guests.

Risotto with Artichokes

A good substantial dish, this. Cook a cup of chopped onions in a half cup of butter until they are wilted. Add a cup of rice and continue cooking and stirring for fifteen minutes, or until the rice becomes golden. Pour on three cups of rich chicken stock, add saffron to suit your taste (remember that it is a very pungent spice so take it easy) and salt and pepper, also to taste. Cover and cook until the rice is tender and almost dry, then add a good dollop of butter and a half cup or more of grated Parmesan cheese. Serve garnished with quartered artichoke bottoms which have been sauteed in olive oil. Omit the cheese and add cooked chicken, shrimps and/or clams to this and you will have a reasonable facsimile of *Paella*.

Charcoal Broiled Chicken or Duckling

Select broiling or frying chickens or tender young ducklings and have them split and the backbones removed. Brush with a half cup of melted butter to which two tablespoons of lemon juice has been added or, if you prefer, equal parts of white wine and butter or oil. Either may be further embellished with the addition of finely minced chives, parsley, thyme or tarragon. Broil over a good bed of coals, starting with the cut side down and finishing on the skin side. Baste during the cooking—a slight char on the skin is usually desirable. Ducks usually take a little longer to cook than do the chickens. The degree of doneness can be told by piercing the thickest part of the thigh with a fork. When it goes in easily and no red liquid follows its withdrawal, it is done. Don't overdo this testing though, or you will lose the juices.

Patio Bread

Split long loaves of French bread lengthwise. Prepare a mixture of a pound of sharp Cheddar cheese, grated, a half cup each of butter, minced green onions and minced parsley. Work in a tablespoon of lemon juice and, if you wish, a drop or two of tabasco. Toast cut sides of the bread over the charcoal, spread rather thickly with the mixture, and place the

The recipes in this article are selections from Mrs. Brown's two latest cook books: PATIO COOK BOOK, just off the press, and CHAFING DISH BOOK, published in December, 1951.

The food you serve, the way you serve it . . . One is just as Californian as the other, each is mutually complimentary.

Outdoor furniture with indoor elegance, a prideful possession when it's as decorative . . . and comfortable . . . as this designed by Paul Laszlo for Pacific Iron Products.

bread at the back of the grill so that the cheese will melt. Cut into slices before serving.

Fruit Tarts, Jelly Glaze

Make tart shells on the back of tart pans. (For the pastry cut a third cup each of butter and lard into two cups of flour. Add a teaspoon of salt. Leave shortening in fairly good sized pellets and add enough water to barely hold the mixture together.) Bake in a hot oven and cool slightly before removing from the pans. Just before serving fill the tarts with fruits of your choice, arranging them symmetrically. Peaches, berries of all kinds, pineapples, cherries or pears, sliced, diced or pitted as their case demands, are all good. Melt a colorful jelly—currant, raspberry, plum or such—and pour it over the fruit for both sweetening and glazing. Serve with whipped or sour cream. This same technique may be followed with a large pie.

PATIO SUPPER

Daiquiris* Cheese Walnut Balls*
Charcoal Broiled Scallops, en Brochette*
Green Garlic Rice* Mixed Green Salad
Orange Compote*

Daiquiris

Frozen or not, this cocktail refreshes, and quickly. The juice of half a lime, a jigger of Bacardi rum, and a teaspoon of powdered sugar are well shaken with finely shaved ice, then strained into a saucer-shaped cocktail glass. The famous "Frozen Daiquiri" of Havana's Florida Bar is made with two ounces of Bacardi rum, a teaspoon of maraschino, and the juice of half a lemon, mixed in an electric blender with shaved ice for one full minute. It is served frappe.

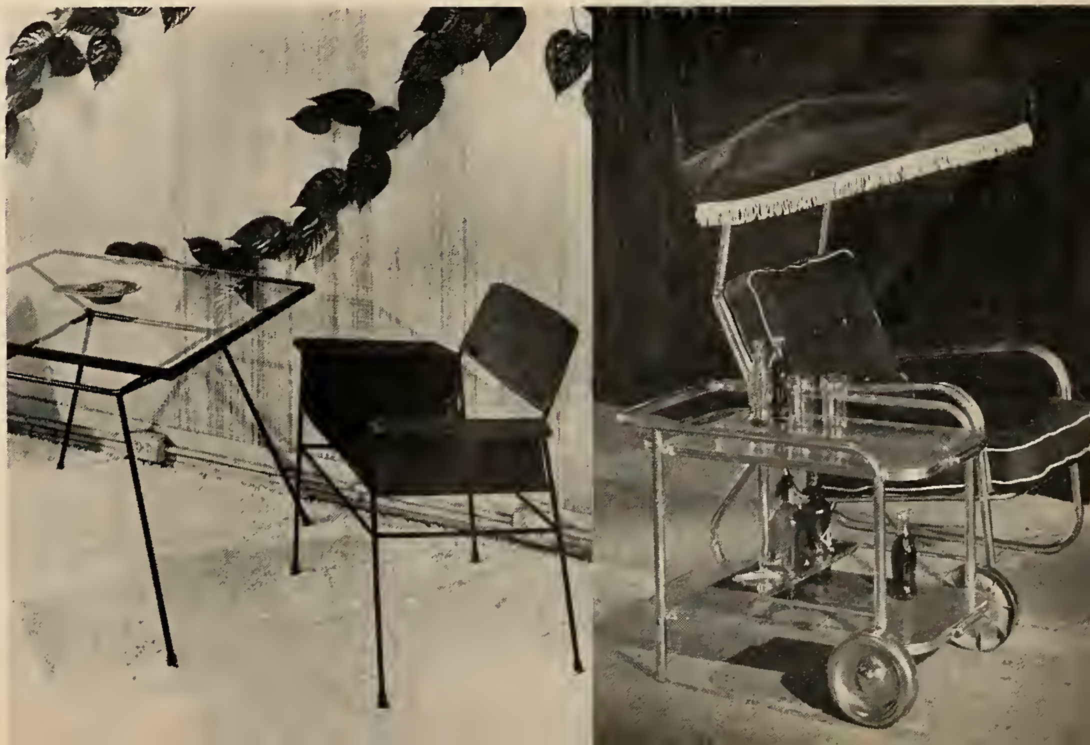
Cheese and Walnut Balls

Mix a cup of grated Cheddar cheese with a tablespoon of flour, a half teaspoon of salt, a quarter teaspoon of oregano, and a beaten egg white. Roll in marble sized balls and then in chopped walnuts and chill until cocktail time. Serve as is, pierced with toothpicks, or brown in the blazer of the chafing dish in a quarter of a cup of butter and serve hot.

Charcoal Broiled Scallops, en Brochette

Thread fresh or thawed frozen scallops on skewers, alternating them, if you wish, with squares of bacon and/or mushroom caps that have been sauteed in butter for a couple of minutes. Dip the filled skewers in melted butter, and broil over charcoal just long enough to brown lightly. Don't let them

Minimum bulk, maximum comfort, in this table-chair ensemble for tete-a-tete luncheons indoors or out: from Pacific Iron Products. And, RIGHT, the light and easily movable Hostess server in durable but featherweight aluminum, by Deeco Furniture. These are aids to carefree entertaining, part of the "fun" of having guests.



overcook—they'll shrivel and toughen. Another way is to dip the scallop-strung skewers in melted butter and then in fine crumbs before broiling.

Green Garlic Rice

Cook two cups of rice until tender, drain well and dry in a warm oven or let stand in the refrigerator overnight. Melt a quarter pound of butter with a large clove of garlic, crushed. Allow to stand a few minutes, then discard garlic. Mix with the rice, along with a third cup each of finely minced parsley and water cress, and add salt if needed. This may be reheated in the oven or in a double boiler, and is good served with fish, shasslick, chicken livers or broiled squabs.

Orange Compote

Peel six large oranges deeply, so that no white remains. Cut them into segments, discarding seeds and pith, and put into a deep bowl. Cook together a cup of orange marmalade and a cup of crushed pineapple, canned or fresh, until slightly thickened. Add to it a quarter cup of Curacoa or Grand Marnier, and pour over the oranges. Chill before serving. Fruit is the perfect dessert for an outdoor meal, either as a compote or eaten out of hand, with cheese or wine.

ANOTHER PATIO SUPPER

Shrimp and Lobster Dip*   Dry Sherry
Spit Roasted Lamb*
Mushrooms Provencal*   Cheddar Salad*   Rolls
Peach Melba*   Coffee

Shrimp and Lobster Dip

Mix a cup of mayonnaise with a chopped hard boiled egg, a teaspoon of grated fresh ginger, a clove of garlic ground to nothing with a teaspoon of salt, two tablespoons of finely chopped green onion and a teaspoon of curry powder. Add lemon juice to taste and to thin, and serve with cleaned cooked shrimps or cubes of lobster meat speared with toothpicks.

Cubes of turkey, smoked turkey, canned abalone, or lightly cooked scallops are also delicious with this sauce.

Spit Roasted Lamb

Select a leg or boned shoulder of lamb or mutton and marinate it for twenty-four hours in this mixture: One cup of olive or vegetable oil, two cups of white wine, two tablespoons each of chopped shallots, parsley, carrots, and celery, a bay leaf, a crushed clove of garlic, and a large onion, chopped. Turn a few times during the marinating. Cook on a spit over a deep bed of coals, turning every four or five minutes if the spit is not an automatic one. A leg of lamb will take one to three hours depending on its size and the size of the fire. The safest way to tell when it is done is to insert a meat thermometer and cook until it reaches the temperature desired. (The thermometer indicates 180° for lamb, but if you like it juicy and slightly pink, this is too high. As for mutton, it is at its best when roasted rare—140 degrees.)

Mushrooms Provencal

Clean a pound of mushrooms and remove the stems. Cook the caps in the blazer of a chafing dish for five minutes, using three tablespoons of olive oil for the shortening. Set aside. Chop the mushroom stems, put them in the blazer with a large clove of garlic, minced very fine, three shallots or green onions, also minced, and another tablespoon of olive oil. Cook three minutes then add a tablespoon of flour, two teaspoons of minced parsley, a half teaspoon of minced or rubbed thyme, a cup of white wine, a tablespoon of tomato paste, and salt and pepper to taste. Cook slowly for ten minutes or so, then add the mushrooms and reheat. Serve as a sauce with the lamb.

Cheddar Salad

Cut four peeled ripe tomatoes into dice and drain of their seeds and juicy pulp. Slice eight or ten stuffed green olives and dice Cheddar cheese until you have a cup. Mix with French dressing, arrange in a bowl lined with lettuce or romaine, and, if you wish, sprinkle the top with crumbled crisply fried bacon. This salad is also delicious with charcoal broiled fish.

Peach Melba

Named in honor of the divine Nellie, this dessert originally called for peaches poached in vanilla syrup. I like it better made with peaches that have been warmed only by the sun. Select large and fragrantly ripe freestones, and carefully peel off their skins. Cut into halves and remove the stones. If they are not to be used at once, dip each half in lemon juice and put in a tightly covered dish in the refrigerator. When serving time arrives put scoops of vanilla ice cream in individual dishes, top each with a peach half, round side up, and pour on a sauce made by forcing fresh or frozen raspberries through a sieve. The frozen berries are usually sufficiently sweetened—the fresh ones will need a bit of sugar.

Patio entertaining is more fun with "equipment" like this: New Lazy Susan cocktail table with its built-in ceramic server, its sleek lines and clear glass covered top, from Morris of California. And the typically Californian pottery with the Malaya rose pattern by Weil of California.

Those are but some of the foods that taste so good when appetites are keen from outdoor living. Dream up other menus of your own—the simpler they are the better they will taste. Remember that the harvest from the charcoal grill will always star at *al fresco* meals but that other dishes from the kitchen will also be most welcome. Remember too, that although steak will be everyone's favorite, that much less expensive foods taste wonderful when they are cooked over charcoal. Spare ribs, shrimps, hamburgers, whole fish or fish steaks, liver and many vegetables and fruits are at their best when grilled. Experiment. You'll find outdoor entertaining is . . . fun!

BOUQUETS FOR OUTDOOR LIVING

by Laura McVay

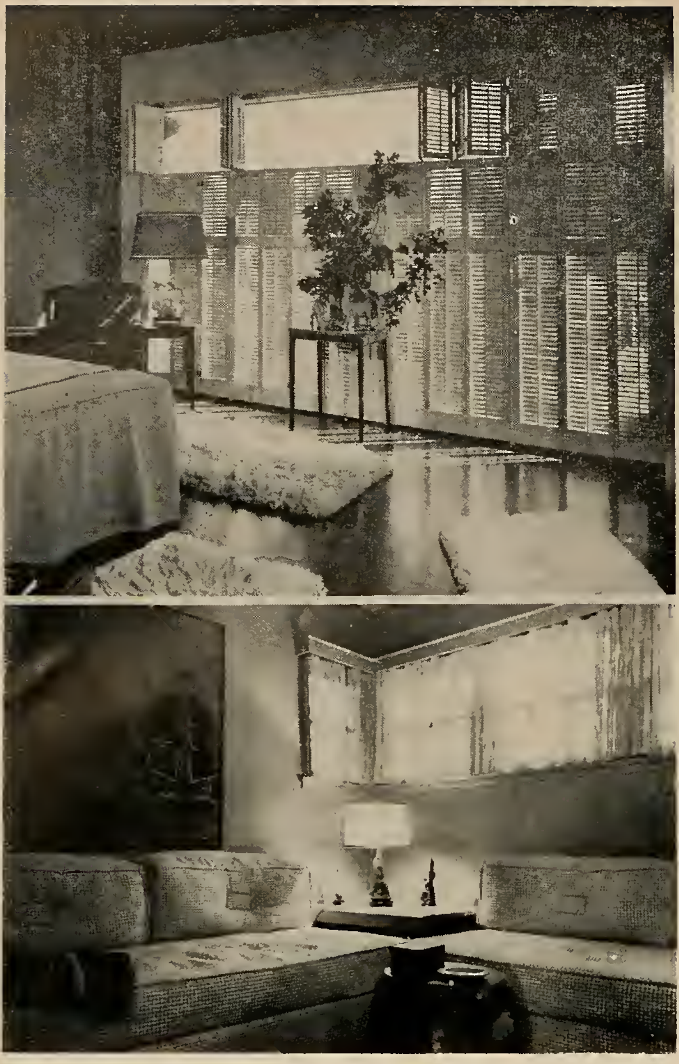
Summer months will surely bring pleasant out-of-door living to many of you. We would like to suggest interesting material for a patio or barbecue table arrangement. Informality and simpleness must be the keynote. Crystal and silver should be left for the formal table, substituting pottery, earthenware, baskets or pewter as your containers.

Fundamentally all table decorations should follow two simple and obvious rules: they should be equally attractive from all sides and they should never be above the eye level when guests are seated. Being attractive from all sides does not mean all sides should be done alike. In fact, it's fun to create such different pictures on each side that each guest will declare his side is the nicest. It is possible that if the table is long and the guests few, you will want to put an arrangement at one end of the table and eliminate the necessity of emphasis on all sides.

It is important to choose your table decoration after you have selected the cloth, napkins and china. If they are gay and colorful in reds or yellows, the color scheme is immediately determined. What could be easier or more effective than common red geraniums, cut with leaves left on the stem! Be sure the arrangement is made narrow, tapering toward the ends of the table. Often figures will add interest and life, if their color harmonizes with the flowers. Your containers should be as simple as the flowers.

If the table has a finished top so that only place mats are to be used, it is interesting to emphasize wooden accessories, perhaps a chopping bowl full of mixed garden flowers, with a steak plank as a base and figures from carved wood. There are many delightful things made of wood which can be gradually collected for such a table. Decorations in browns, such as Hawaiian wood roses, cat tails, dock and large seed pods combined, can make charming centerpieces.

And surely we musn't overlook fruit or vegetables for an outside table. They can be fixed ahead of time and have a great range of colors and shapes. It is always helpful to be able to arrange the table the day before the party. So much fascinating material can be combined with fruit and vegetables, such as succulents with their decorative rosettes, loquot and magnolia leaves, driftwood, colorful stones, etc. Try using the red stalks of rhubarb, dainty heads of broccoli, artichokes, bell peppers and long red peppers. The table decor will set the pace for the pleasure and gaity of the party!



Master bedroom, top, has walls in soft brown, birch paneling. Movable shutters hide sundeck door. Den, below, converts to guest room, doubles as music room. Color scheme is soft green, beige, has Chinese motif. Note reed curtains.

TAILORED TO A BACHELOR'S TASTE

A "bachelor house" with privacy, a swimming pool, designed for entertaining . . . this was the ideal of Barney Max. And so Mr. Max, maker of fine sportsclothes, had the house tailored with attention to detail, the lines as carefully executed as those in the fashionable clothing he manufactures, and all suited to fit the needs of his varied life.

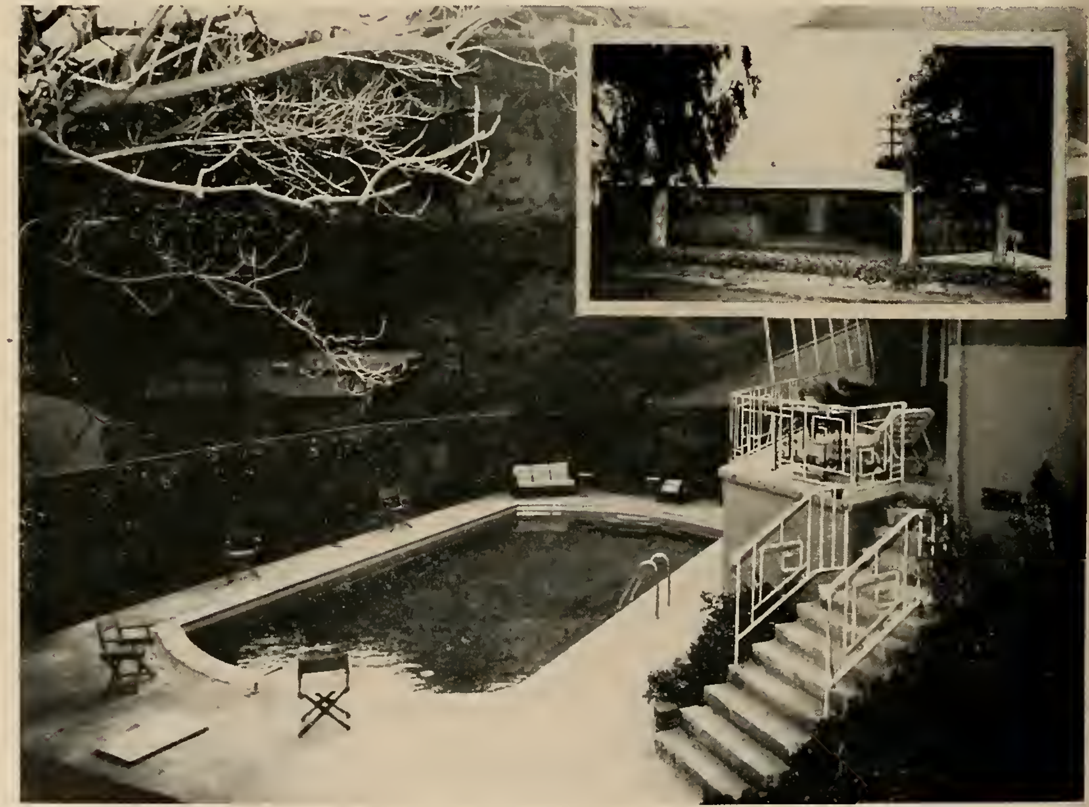
Built on a large lot in the Hollywood Hills not far from the celebrated Sunset Strip, the carefully landscaped exterior provides an aura of classic charm. Shrubs and English ivy, brilliant crimson geraniums climb up the hill around the house masquing the lines of an olive green fence that screens the living and leisure area from passers-by.

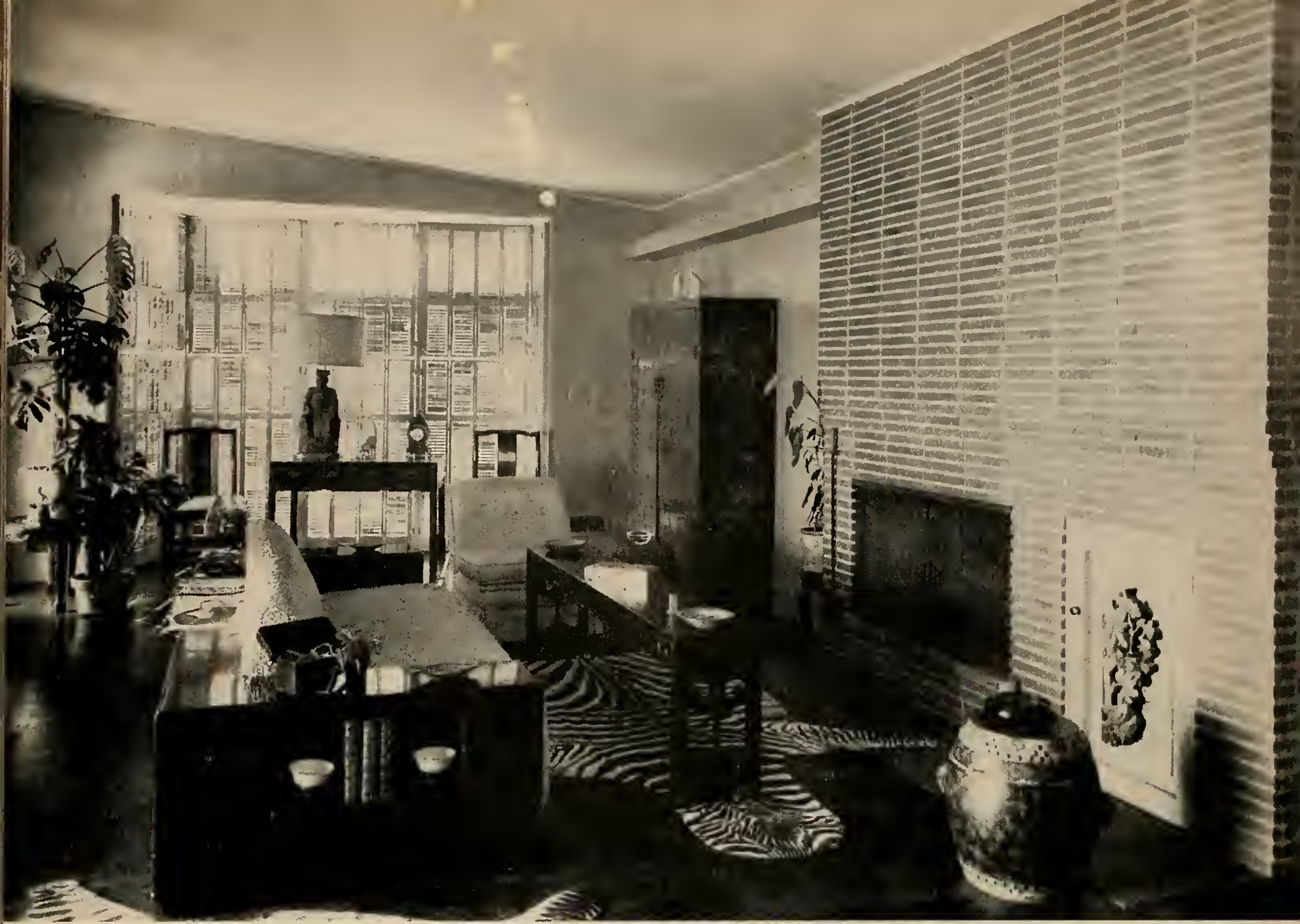
Repeating the green in the stuccoed lower half of the exterior makes a pleasing contrast to redwood paneling and slim split brick that forms an outside planter. The entrance is a complete redwood picture, with broad-leafed green plants growing under the louvered panels on either side of the door.

The entryway is the hub of the house, sets the tempo for the interior decoration scheme. Foliage, with green shiny leaves, calm colors, and a restful feeling of order prevade the atmosphere. Opposite the door is an antique carved chest of Korean artistry, on the chest, a primitive wooden head with a history in Tibetan dance rituals.

The long hallway to the left leads to the den, master bedroom, opening off one side, the kitchen and utility room.

Sundeck with dressing rooms below, on swimming pool level. Iron-work carries through clean, classic line that prevails through the house. Inset shows approach to house from the street; outdoor planting.



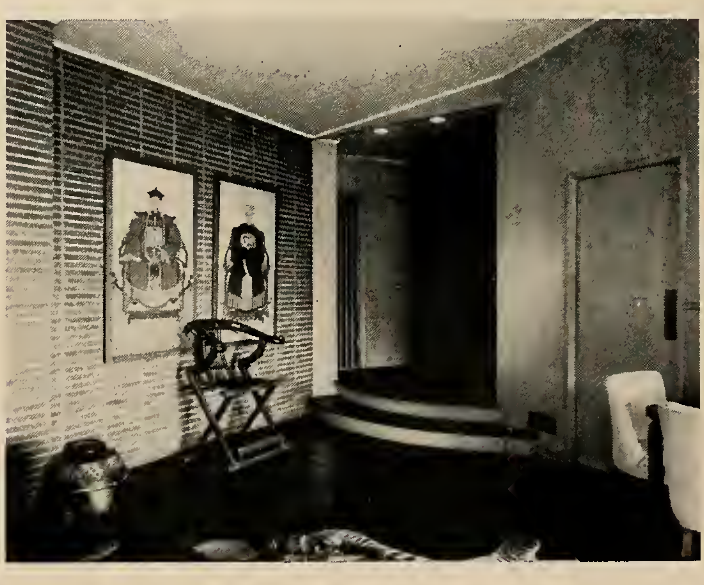


Tasteful combination of classic Chinese and clean modern gives feeling of comfort to living room. Walls are birch paneled, floor is dark parquet. Paul Heinley's movable shutters eliminate necessity of drapes, blend well with antique pieces. Zebra rugs, red lacquer chest, gold relief on wood-box door are focal points, colors are muted . . . many in golden shades.

To the right are two steps down into the living room. The house is arranged so that living room, kitchen and master bedroom open on a long sun-deck. The kitchen has windows that open on the deck, so that summer evening dinners may be easily served out doors.

Architect Edward Garwood arranged the hill-site plan so that laundry and dressing rooms occupy the space under the deck. Swimming pool is directly in front, is heated and lighted so that the sport may be enjoyed day or night all year long.

The interior scheme is one Mr. Max chose because it reflected the design principles to which he adheres . . . a sense of order, classic good line, and a certain efficiency. A good living arrangement, polished wood floors, shutters and reed draw curtains that eliminate the drapery problem . . . all these contribute to easy maintenance, making the Barney Max home functional and thoroughly enjoyable.



The entryway and corner of living room. Brick wall extends from fireplace, is good background for paintings of ancestral Chinese, old Chinese army camp chair and camp stool. Dining corner is at right, swinging door leads to kitchen.

Mr. Barney Max, owner of this home and famous maker of fine sportsclothes.

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FRONT COVER FASHIONS

Pertinent data on Hollywood Premiere's planned wardrobe in toile de lin . . . left, middy pullover about $11.00, shorts $6.00; center, blouse $9.00, skirt $9.00; right, jacket $18.00. skirt $9.00; at the following stores:

ATLANTA, J. P. Allen Company
ATLANTIC CITY, M. E. Blatt Co.
BATON ROUGE, House of Fashion
CHARLOTTE, J. B. Ivey Company
CHATTANOOGA, Miller Brothers Co.
CHICAGO, Marshall Field and Co.
CINCINNATI, John Shillito Company
COLUMBIA, Allan's
DALLAS, Sanger Brothers
DAYTON, Rike Kumler Company
DETROIT, Russek's
FORT WORTH, W. C. Stripling Co.
HONOLULU, Liberty House
HOUSTON, Battelstein's
JACKSONVILLE, Cohen Brothers
LAS VEGAS, Ronzone's
LITTLE ROCK, Pfeifer Brothers
MIAMI BEACH, Kurlander's
MOBILE, L. Hammel Dry Goods Co.
OKLAHOMA CITY, John A. Brown Co.
OLYMPIA, Miller's
OMAHA, Fred & Clark Haas
PITTSBURGH, Jonasson's
PORTLAND, OREGON, Olds, Wortman & King
PRECOTT, Gillis Shop
RALEIGH, Jean's, Inc.
ROANOKE, George T. Horne Company
SALT LAKE CITY, Hudson Bay Co.
SIOUX CITY, I. S. Martin Company
SPOKANE, Palace Department Store
TAMPA, Haber's
TUCSON, Redfern's
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BEVERLY HILLS, Town and Travel
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FRESNO, Bruckner's
HERMOSA BEACH, Jean's
HUNTINGTON PARK, Tate's
INGLEWOOD, Marbro's
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MONROVIA, Bain's
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What To Do In California, Summer . . . 1951

Summertime, and that means vacation time, has rolled around again . . . and California, synonymous with sunshine and funtime, will exert its annual appeal to you travelers. This is California's dry subtropical summer season when the nights are warm enough for sleeping under the stars and the days are chocked full of swimming, hiking, visiting missions, sight-seeing or shopping in our many quaint little shops in out of the way places. Besides this there are big fishing derbies (such as the San Diego Yellowtail Derby, the Long Beach Albacore Derby or the fabled Grunion Derbies at Huntington Beach) . . . over a 1,000 acres of flowers in full bloom at the "Rainbow Farms" around Santa Barbara . . . colorful county fairs throughout July and August . . . recapturing the "old days" with Big Bear Lake celebration of "Old Miner Days," Santa Barbara's famed "Fiesta Days" or Lake Arrowhead's "Alpine Days" . . . yacht racing at Newport Harbor are but a few of California's varied activities.

Here is an itemized list of some of the scheduled events to take place:

Hollywood Park Horse Racing	May 11-July 21
San Diego County Fair	June 29-July 8
World Transportation Fair	June 30-Sept. 9
Pilgrimage Play	July-August
Symphonies Under The Stars	July-August
Del Mar Horse Racing	July 11-August 25 tent.
Santa Barbara Horse Show	July 17-22
Pageant Of The Masters	July 21-August 5
Flight Of The Snowbirds	July 29
Santa Barbara Fiesta	August 8-11
Alpine Days, Lake Arrowhead	August 22-26
Yacht Racing Week, Newport Harbor	August 24-26

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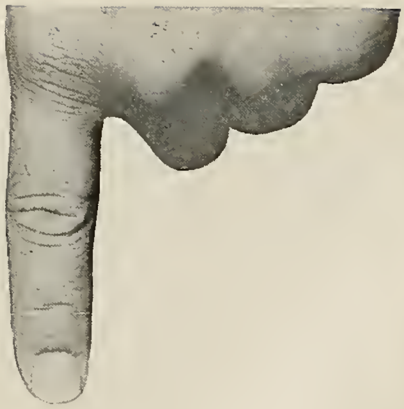

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C. 100% wool, yarn dyed menswear grey flannel skirt. 4 gore flare, 2 inside pockets with 2 rows of saddle stitching outlining pockets—about $11.00

See page 50 for store nearest you.

B.

C.

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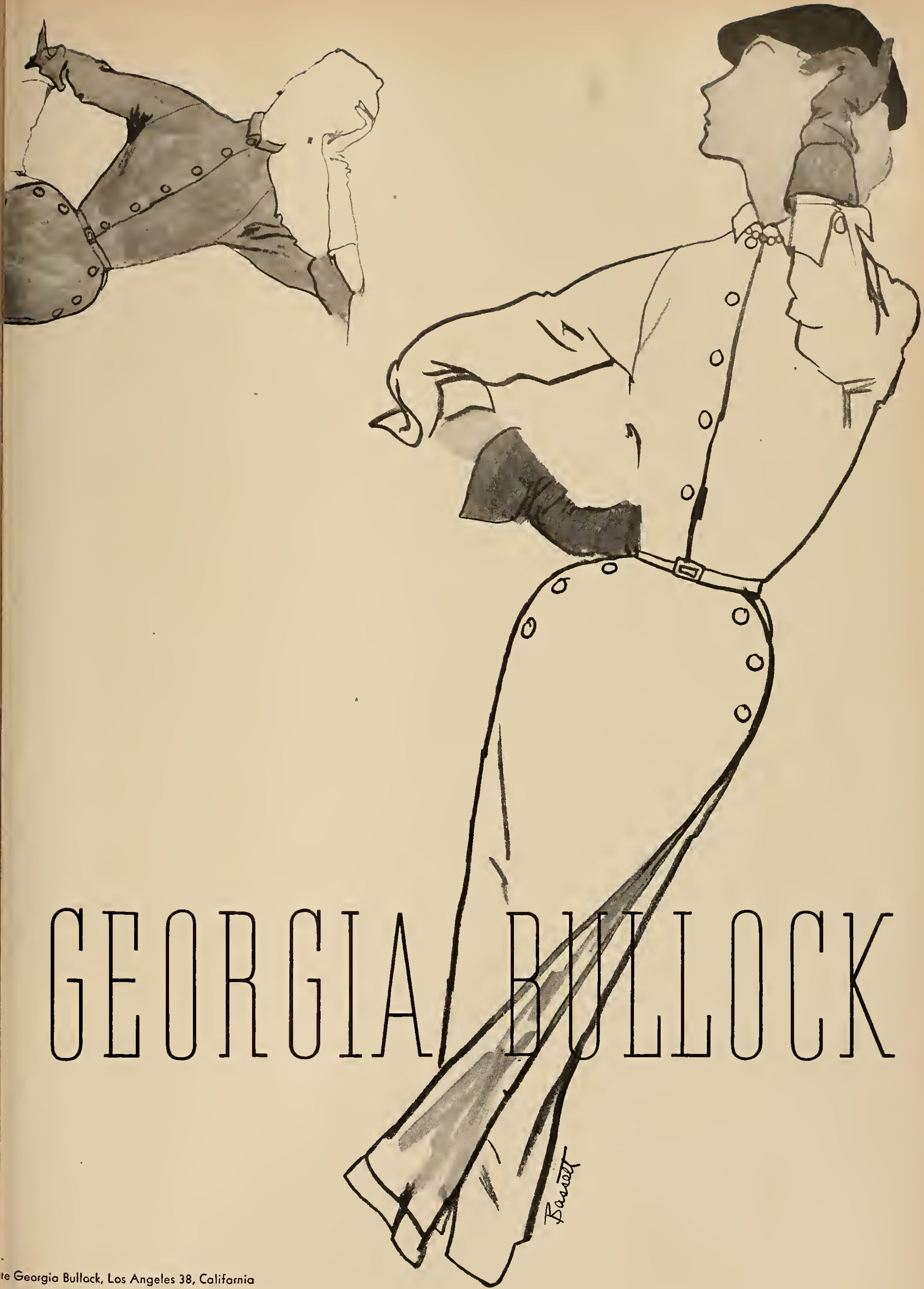
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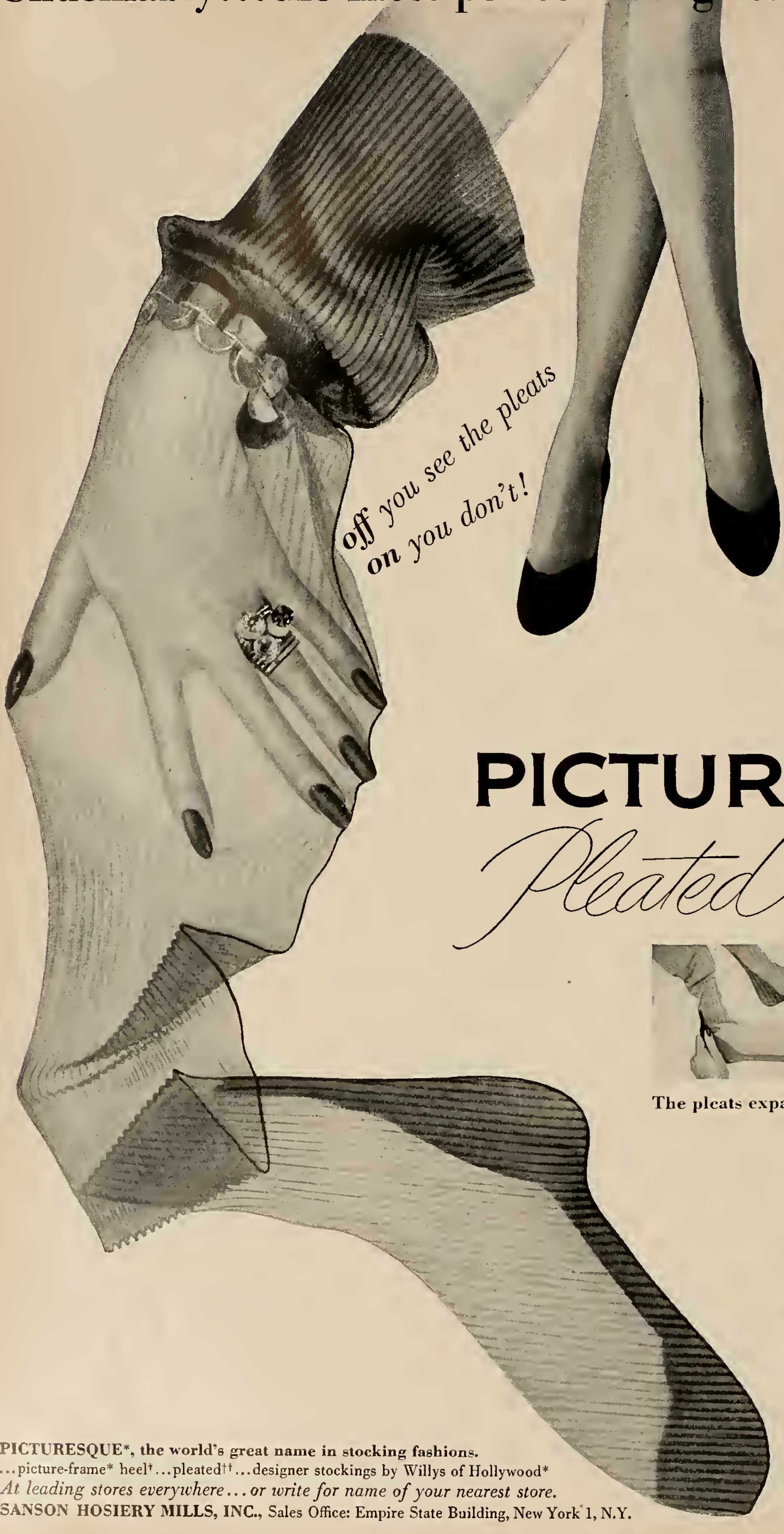
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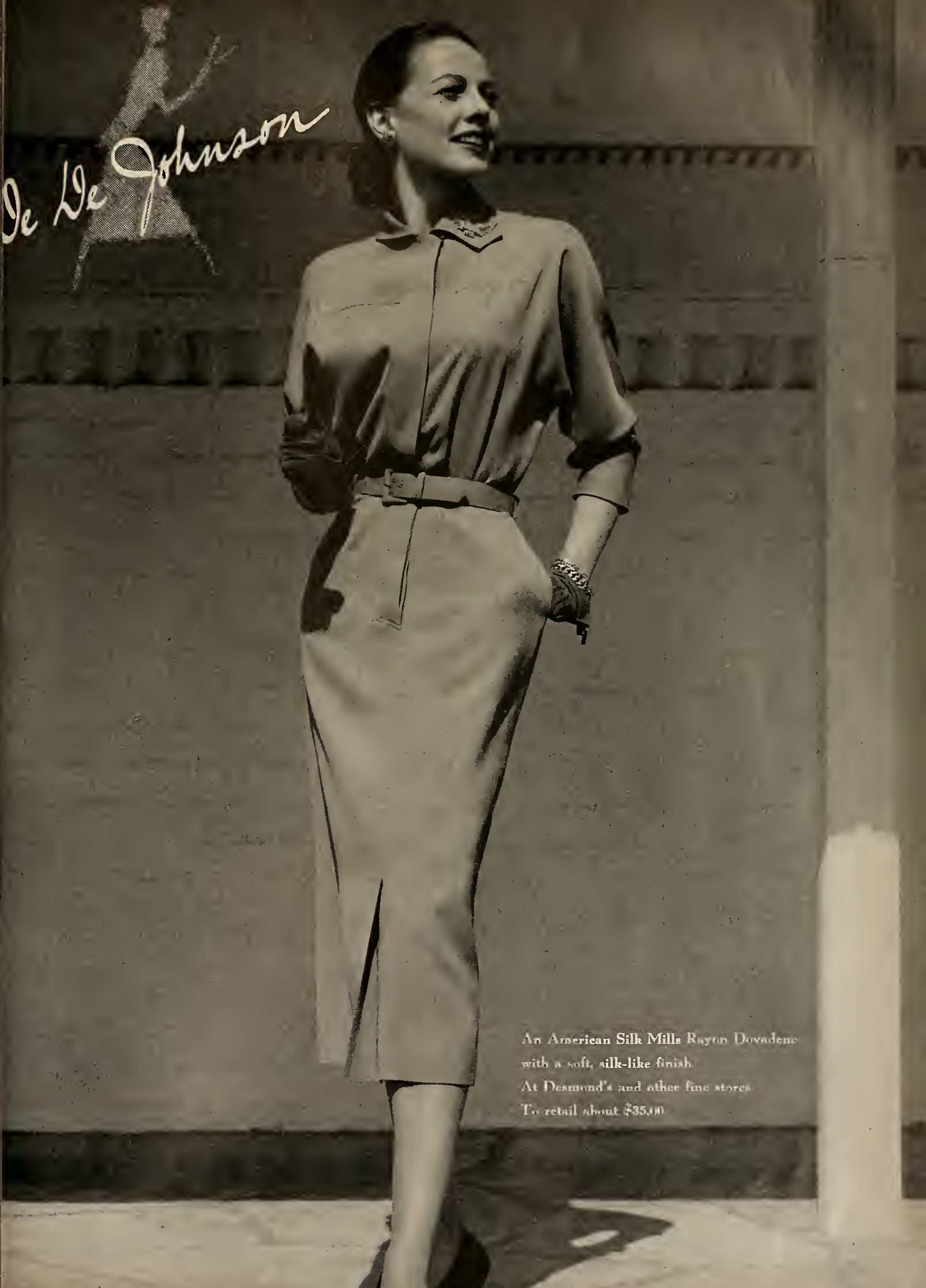

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Splash! will satin glide you with that linger-longer scent of "White Shoulders" and envelop you in a wondrous halo

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JOSEPH M. ADAMO

Spread That California

The Adamo Company weaves sunshine shades in cotton and synthetic carpeting that presages a new era in household decor . . . a fashion saga

Showroom, with carpeting and upholstery by Adamo . . . note novel displays, color palette, woven decorative "mural." Above and right, close-ups of Adamo carpeting.

"If you stick to what others have done, you'll never get ahead . . . you must make a newer, a better, or a cheaper product if you would succeed."

This is the proven credo of Joseph M. Adamo, creator of a newer, better type of cotton carpeting which embodies all the originality and color for which California stands.

Adamo carpeting is a **fashion** story.

The story starts just eight years ago, in 1943, when Joe Adamo noticed a growing demand for wall-to-wall carpet as versus the spotty small rugs, the imports. Traditional Orientals in all their rich color and intricate design had no place in the new "California modern" picture. And coincidentally, imports were cut off at that time and Adamo had to make a personal decision. He was an import jobber!

This analytical salesman had an idea even then of how to make a finer cotton carpet than the little string rugs then being made . . . mostly postage stamp sizes that skidded and slipped, or were hand-sewn together in an unsatisfactory way. Many of these were imported, bundled up in unclean packages right from the squalid floors where they were hand-tied.

Adamo set himself to do endless research. In a tiny shed on his present location at East 11th Street, he worked patiently to eliminate existing problems of stretching, sagging, pulling . . . and developed a new type of weave which could be produced on a loom for wall-to-wall carpeting.

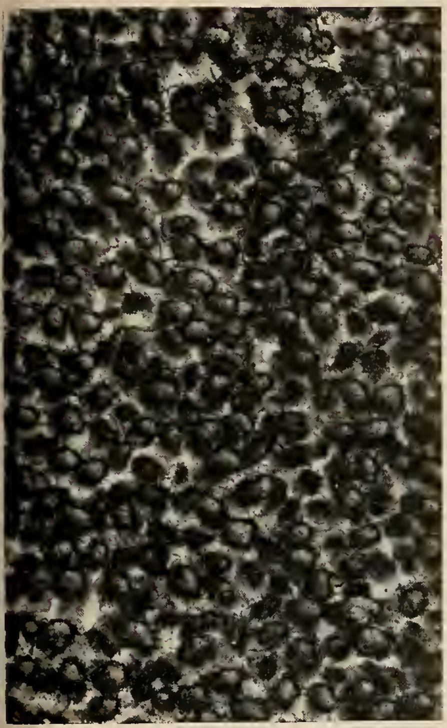
A NEW "TWIST" TO THE CARPET STORY

His discovery is in the nature of a deceptive "twist" given the cotton in spinning and looping, a twist that others have tried vainly to imitate and which has developed the Adamo label into a brand known by finest stores across the country.

Adamo rugs have a boucle look, a tight frieze finish . . . with all the luxurious pile effect, and none of the hazards of snagging. For after he had perfected methods of weaving new patterns, Adamo developed plasti-coating to insure his rugs' lon-

Color on the Floor!

by Virginia Scallon



gevity. This is merely a liquid plastic painted on the back of a rug to lock in the stitches and prevent their pulling out; a process which gives the rug additional body and a skid-proof quality.

STARTING OUT WITH FINEST COTTON

Characteristically, Joe Adamo started off with a determination to use the finest available fibres. Cotton historically is a tough and durable material, used for belts and tire casing and sturdiest types of construction. He chose for his purpose an Acala California cotton, long stapled, uniform and adaptable to the hard twisting process upon which he was to base his success.

With a loom which he built himself, an ingenious dye vat which resembles nothing so much as a gigantic washing machine, and long-tested methods of drying and plasticoating to insure longevity . . . the Adamo business was launched.

By 1947 he had expanded the firm to three times its original size, and had made a mark for the unusual textures and the vivid colorings which he had worked out. We said this was a "fashion" story, and so it is: fashions in carpeting went hand-in-hand with fashions in home, and Joe Adamo worked closely with both architects and decorators to complete the picture they envisioned as they designed homes and offices.

"The indoor-outdoor feeling is the strongest new architectural development in centuries." Adamo points out, "and California homes have become a symbol over the country for an open, friendly way of living. This graciousness, this feeling for color, can best be intensified by proper carpetings . . . for with this largest single expanse of color, we set the tempo for modern living."

Today, the Adamo brand identifies not only the original cotton twist but the new "Adora" boucle weave which was perfected and first sold in 1951 . . . another "first" for this entrepreneur who set out to prove an idealistic theory! He is the only rug maker in the country to work on a filament synthetic, which is used in the Adora weave, and which boasts harder wearing qualities and a lustre which makes it the decorators' delight.

CYCLE OF COLOR IS NOTED

Like other Adamo carpeting, this is available in unusual and beautiful new shades.

Color preference in carpet runs in cycles, longer-lasting but as clearly identified as cycles of fashion.

In the '20's, color was predominately dark, rich. It was the era immediately following the Sarouk period, a period when heavy Spanish furniture was in vogue.

By 1929, in the depths of the depression, Adamo reports a feeling for palest colors and from then until 1940 we entered a period when whites or whitened colors were in vogue.

Since 1940, when California architecture began to take such a tenacious hold on the public, the indoor-outdoor living became heart's desire . . . and Adamo's flower garden coloring seemed best to catch the mood of luxurious living.

ADAMO CARPETS FOR RICH AND POOR

However, "luxurious living" does not mean, necessarily, costly living . . . or furnishing. Joseph M. Adamo is emphatic about this. He feels an aesthetic pleasure in being able to bring color and dramatic living to the most modest home, for his carpets are sold on varying price levels.

The new Adora synthetics, the heaviest boucles, are sold in finest stores over the country. But the same principles and wonderful gay colors also are woven into other lighter weight yardage which is sold through chain stores.

MERCHANDISING PROGRAM IS UNIQUE

This brings us to another step in the Adamo Rug Company development, a step which proves the astute good judgment of a man who was once a salesman! Witness the Adamo service plan:

Rugs are bulky. Adamo's stock-in-trade is variety, color . . . and a big stock is almost impossible for many stores to handle. So, Adamo has made it possible for stores to order from samples, and maintain little or no inventory at any time. Decorative displays, complete sample "pads" which effectively show varying weaves, weights, colors . . . these are supplied retailers, together with a 2-3 week delivery promise!

Orders received at the Adamo factory are filled to most minute specifications: woven to size, cut from a single dye lot to insure color perfection, then "packaged" out to the store in such a manner that they have only to deliver this same package to their customer. Handling costs are minimized, sales effort is practically nil. Of course, stores having floor facilities do maintain stock piles of carpet, but this system has enabled Adamo to open and service many important new accounts.

COLOR OPENS NEW FIELD FOR ADAMO

As the Adamo operation expanded . . . until today it occupies 1100% more floor space than in 1943! . . . they became famous in many fields for their color work. The dye vats which had been perfected for dyeing cotton fibres soon were requisitioned by West Coast converters, who had yardage dyed to specifications of California colors.

your first choice
for fall

Betty Barclay

So casually smart with tucking detail, with the contrast excitement of a lipstick red contour belt. Of fine wool jersey. Heather gray or heather tan. Junior sizes 9 to 15. About $20.00

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VOL. X NO. 6 . . . . FALL, 1951

An Irene gown is a thing of beauty forever. Here the designer herself inspects one of her favorite fall sheath dresses of a most exquisite lace import in Corinthian blue, a criss-cross of folded taffeta molding the bosom, cascading to one side in a whispering train. Photographed in Irene's Culver City salon, by Frank Stiffler.

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

CALIFORNIA FASHIONS

Out of Her Yesterdays 22
The Irene Suit 26
You Are Seeing and Wearing Today 29
Afternoon and After Dark 30
Shining Hours 34
Clouds of Fantasy 37
The Mood of Mink 42
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CALIFORNIA FEATURES

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BEAUTY HEAD-TO-SANSON-TOE

Yesterday was summer. Today you are planning on a totally new life, and a new kind of activity for fall and winter . . . and more than perhaps, you need a new kind of "look" to go with it!

That enviable summer tan is beginning to fade. your hair is a bit dried and burned and at all lengths after long hours outdoors; the careless carefree days are gone and you'll want a new well groomed air for a new season.

To help you solve your problems, you should consult experts on beauty. like Charles of the Ritz, where you can find artists for every phase of your beauty care.

Mr. Delgard, first . . . hair stylist who creates new "does" for stars, careerists. social leaders . . . and gives you a few "don'ts" for future reference!

After careful analyses of your style requirements, Mr. Delgard will create a coiffure both becoming and simple to brush into shape. For he is a staunch believer in the brush-to-beauty methods! He'll *start* your rejuvenation plan by a brisk brushing, may suggest treatments to restore lustre to sun-bleached hair, even has a few tricks up his sleeve to give an immediate polish to your locks.

A snip of scissors cuts off brittle dry ends (old permanent, too) . . . and he's ready to give you a permanent if you need one. After the simplest and softest permanent of all, he'll brush-dry your hair to give it *aliveness;* with Mr. Delgard, a shampoo is a beauty treatment in itself!

"Don't neglect brushing between salon treatments," cautions this expert. And he gives further tips about steaming straggling locks as you shower or bathe. then "brush it with a damp brush and you'll have a salon-fresh look all over again!"

Now, you're ready to confer with Miss Louise who gives refreshing facials and grooms you right down to your fingertips, toes.

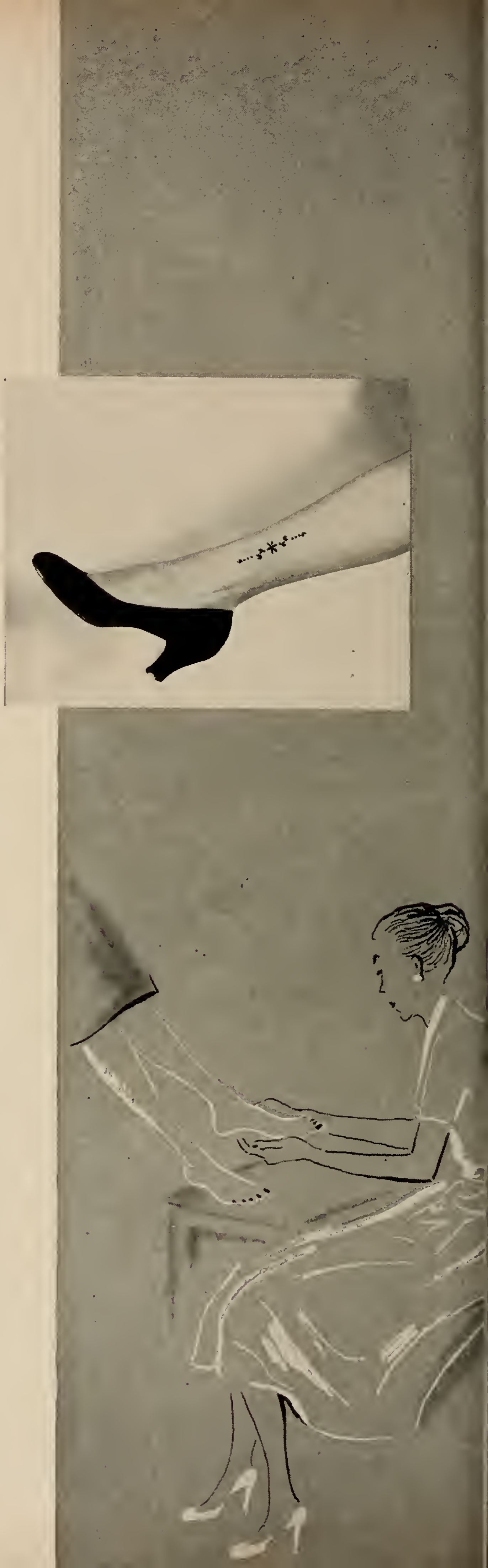
While you relax gratefully, her gentle but strong fingers manipulate shoulder and back-of-the-head areas, untying taut nerves and stimulating circulation that flushes your skin thoroughly.

Competent cleansing is next on Miss Louise's agenda. after which she manipulates a rich nourishing cream into face and neck. soothing and smoothing. You can almost feel sun-smile lines disappear as your skin responds to the treatment. But there's more!

A light cream mask is applied to your face, toning your skin . . . while Miss Louise manipulates arms, palms of hands. fingertips. In ten minutes the mask is removed, cool patters and fresheners awakening the skin. Then, a revenesscence cream which both nourishes and forms a powder base. Over this a sheer cotton mask is applied and ice patters work briskly over face and neck.

In two minutes, your skin feels glowing. alive. You're ready for your favorite make-up, with maybe a bit of subtle witchery necessary to conceal sun-lines. Powder carefully blended will do it, and your brand new face will watch in pride while Miss Louise completes the beauty treatment with manicure. a pedicure, and maybe a wax-off treatment to remove unwanted hair from legs.

Now, let's reverse the procedure and work upwards from your toes to give you a fashion foundation. No finer beginning than that you slip on gossamer sheer nylons. and for a truly glamorous effect we suggest you choose these styled by Willys of Hollywood for Sanson Hosiery Mills. On this page we show "Star Flower," with velvet and rhinestone flocking to enhance the attractiveness of a pretty ankle . . . and you're beautiful from head-to-Sanson-toe!



Irene

Once in a blue moon the Californian dedicates an issue to a designer who stands for supremacy in the world of fashion. Like Irene. This month we bring you a whole section devoted to Irene . . . One of California's leading couturieres whose name is synonymous with great-lady clothes, whose fame is based upon the premise that fashion should have ageless, timeless charm. Irene is an individualist, immersed in the California way of life, dressing women who appreciate dramatic simplicity and an understated elegance in clothes designed to make them a lovelier part of the world today. The suit, the dress, the gown . . . "should intensify the charms of the woman, change with her moods rather than in accordance with whim or whimsy of fashion," says Irene. For her steadfast convictions, for the finesse and delicacy with which she achieves her design credo . . . we salute her.

EXECUTED BY SETAY

Modern jewelry Irene has adapted from rare old scarabs in her collection.

IRENE (Mrs. Eliot Gibbons)

PICTURE

Irene lives in no ivory tower. California's famous couturiere is one of our most forthright, down-to-earth designers, and despite the dream quality of her lovely evening gowns and the aesthetic simplicity of her suits, has a businesslike approach to the fashion picture.

This may come as a surprise to you, as it did to me. Accustomed to viewing-with-awe each new Irene collection, and feeling in the very air the silent ovation given her current . . . and best . . . 1951 fashion preview, we sought out Irene with some trepidation.

But Irene is great because she is so unassuming. In her sprawling California plant out in Culver City, we went from the austerely correct reception room into Irene's wide-open office adjoining the mirrored showroom which is so well known by stylists from all over the world.

Here, while the telephone was muted and business was merely a drone in the background, Irene discussed with me her credo of fashion.

IRENE'S FASHION CREDO

"Nothing in the world," says Irene, "grows old more quickly than novelty."

This is a belief Irene has expressed many times to many people. She has no time for passing fancies, for dated fads of fashion. Throughout her design experience, her clothes have a timelessness that qualifies them. Always an advocate of the slim silhouette, the lady-look in daytime fashion . . . she is influenced but never yields to current whims.

Years ago I heard her say, in fact, that gracious clothes could "influence a way of living." When someone suggested Irene's sleek slim-skirted suits slackened women's haste, she said naively, "Maybe a lady should walk more slowly."

Today, she still retains the slim lines but has cleverly inserted walking pleats, godets, flaunts panels to conceal a tiny slit . . . and thereby gained great grace of motion for women ever on the go.

Irene holds steadfast to her convictions, in other things than fashion. She has terrific loyalties to people, to things; if she has proved something to her own satisfaction, to that she clings.

That's why she holds forth for timeless good taste in the dress you wear. If a fashion is fundamentally good and right, it is good in a variety of ways and for a variety of purposes.

DIRECT TO THE PROBLEM

Irene goes direct to the problem of creating fashion for others; having once and for all determined what her own "type" is, she wastes no time on personal experimentation.

The Irene suit is, practically, *her*. She likes the easy comfort of a button-down coat dress for her busy work day, so she has that one dress in her favorite fabrics and a variety of sunshine colors, particularly the neutral grege tones of which she is so fond. The dress has proved itself.

As we met her, she was in grege, a cashmere sweater tossed on over her shoulders. She likes cashmeres, has them in all colors, too. (This one matched the vivid cobalt blue of her eyes.) Her dress blended with the background of her lovely salon, became an inconspicuous part of the very personal picture. I was conscious only of a vivid sun-burned face, of brilliant blue eyes, of a direct and friendly gaze.

This is the true function of fashion, to intensify a woman's glowing personality.

INTRODUCTION TO AN ARTIST

What an indirect approach to an understanding of Irene, the worldly . . . Irene, the world-famous designer! But it is important to know of her basic humility, fundamental saneness . . . in order to understand the firm foundation she has for her sky-rocketing success.

Irene is a painstaking person, a perfectionist. She works over every idea a dozen times, if necessary, to achieve her ideal. Once she has reached this goal, whether it is in sculpting a beautiful dress or develop-

OF IRENE

By Virginia Scallon

ing a recipe for crepe suzettes . . . then she is satisfied with nothing less than perfection. From her own hands, or from anyone else!

Now, we come to the reasons why Irene is able to create fashions that leave even experienced buyers breathless; why the "Irene look" is as easy to identify as a famous painting. There's an intrinsic look you just can't mistake.

WHAT IS THE "IRENE LOOK"?

Take an Irene suit. It is sculptured to the body, molded to accentuate its good lines and to minimize others. It is never "trimmed;" its elegance stems from its staccato slimness, its unusual finesse.

"Creating a suit is rather a matter of geometrics," Irene will tell you. She studies her fabrics, handles them, dreams about them sometimes for weeks . . . then with a pencil she sketches out proportion, balance, inherent design qualities. There is *nothing added.*

FASHION THAT LIVES

When a suit (or dress) is being "built," Irene works with living models . . . another reason for the lasting beauty and rightness of her fashions. She watches them move, and bend, and hurry. She visions them in their proper setting, on the proper people.

Irene usually works with Judy, Gini, Maruja, three of her much-publicized models who have the svelt grace and elegant charm which is the designer's ideal. Then she visualizes every bit of accessory, from the hat to the shoe, from the walking stick to the muff . . . and cautions "never, never over-do the accessory business!"

When Irene's collection is previewed to the nation's buyers and the fashion press, she follows through with this same proven pattern of fashion rightness . . . clothes are shown on the girls for whom they were made, modelled with great dignity and the models have no smiles of recognition for friends who may be in the audience.

VISUALIZE CLOTHES ON INDIVIDUAL

At this stage of the game, fashion must be impersonal . . . Judy and Gini and Maruja become mannikins, showing fashion and not personality. For a buyer must visualize these clothes on her own customers . . . just as the customer must visualize how a particular suit or dress will look on *her,* not the model.

"Know your type and have the courage to stay within its bounds," Irene advises anyone who asks her; "never be influenced by each fleeting high-fashion trend."

She also will tell you to plan your wardrobe around a good suit, and since this is the cornerstone of her design talent it is no wonder that when you see a particularly well sculptured suit, you will say merely, "That is *an Irene!*"

ALL SEASONS ARE "SUITED"

Traditionally, Irene suits are hand-tailored of specially chosen fabrics of finest wools . . . with year-round wearability the basic factor. This designer believes with us, that a lightweight suit is good for any season, needing only proper accessories. Moreover, an Irene suit is good for many years of seasons!

While her suits are distinctive for their crispness and slim elegance, her evening gowns are equally . . . characteristic. Irene is the designer who used souffle so effectively for the bare-skin look, later using it in misty billowing clouds.

There is a delicacy, a hand touch in every gown this designer creates . . . maybe a touch of hand embroidery, an applique motif airily applied, an unusual combination of fabric-on-fabric, of tone-on-tone.

IRENE WARNS "NO TRIMMING!"

"But no trimming!" warns Irene, and even on her most decorative ball gown you are conscious that every touch of *decor* belongs in its particular place. Lace cut out and painstakingly sewn over whirling taffeta skirts, or cascading down a silken sheath . . . an imported flower or a brooch catching a fulling of fabric . . . a scarf that flows or trails in graceful indolence.

Between the day and the night fashions, Irene has a talent too for after-five clothes. Surprisingly enough, one of her favorite "Pieces" from the 1951 collection is the simplest cocktail dress of satin brocade . . . and it is one that has won most accolades: side-swept and severe, with a coquettish air despite its stiff elegance. Fun fashions she conceives in the form of a back-draped theatre coat of cut velvet.

* * *

It's always fascinating to me to know just how a great designer comes to be. Is she to the manner born, does she work a lifetime to achieve a childhood dream, what are her hopes and plans for tomorrow?

WHO IS IRENE?

Well, Irene was born Irene Lentz and lived on a ranch in Montana. Her family was austere and protective of her; she and her two brothers went to school in the north and "I can still remember," she smiles, "that I had to wear Peter Thompson uniforms as a child. Those pleated skirts and sailor collars, that navy blue . . . it's a color I've avoided until just recently!"

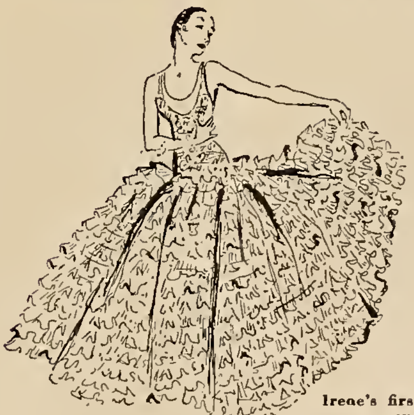
When Irene was sixteen she came south and she entered the University of Southern California, hoping to become a concert pianist!

FASHION HATH CHARMS, TOO

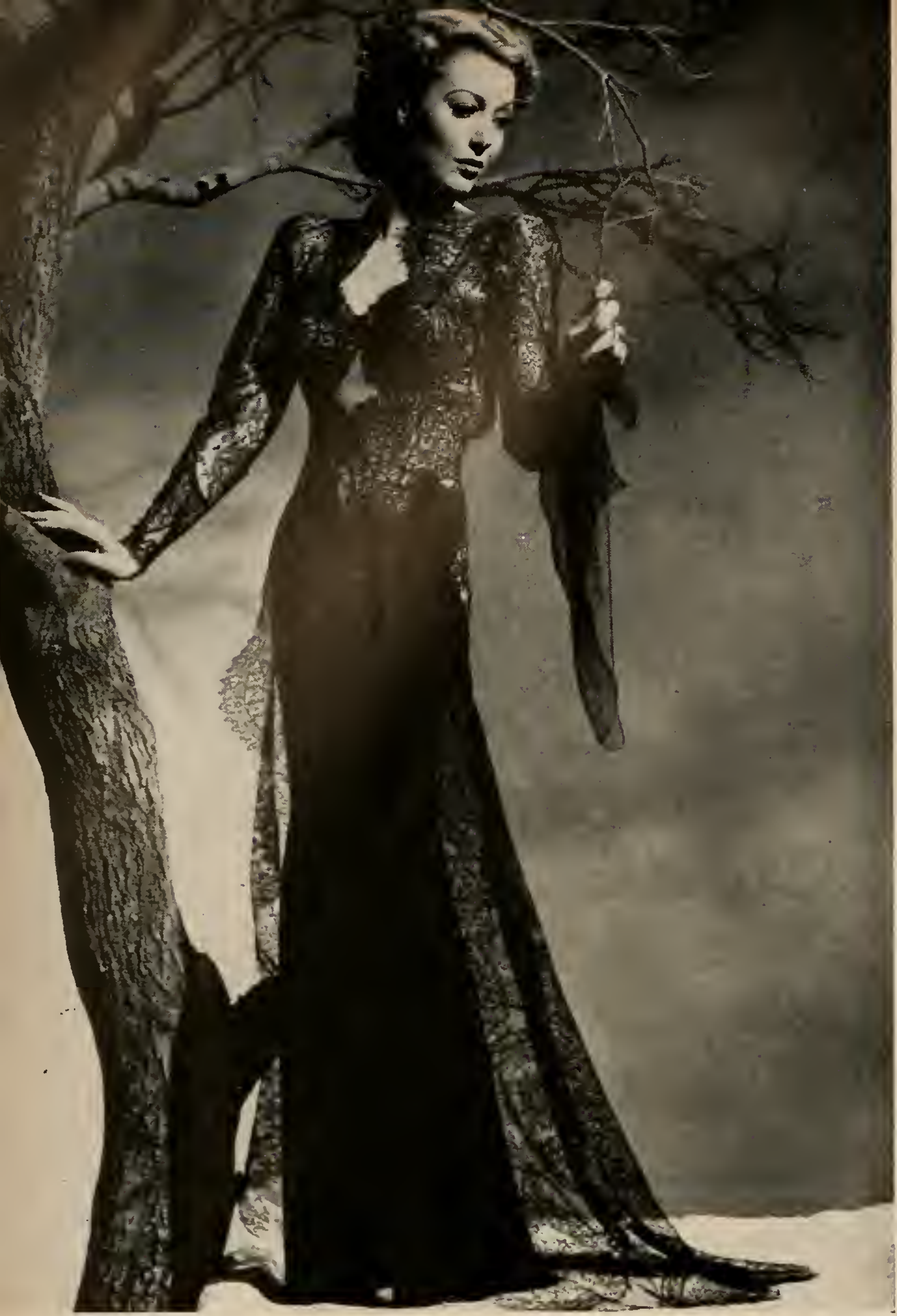
With no thought of becoming a designer, she attended night classes at Wolfe School of Design merely hoping to learn how to dress herself. She learned. But more than that, after the first week she made a decision that her future was in fashion, not in music. Hurrying through the course, she opened a tiny shop on the U.S.C. campus.

"I was afraid to charge very much," she reminisced, " . . . something like $35 for school and date dresses. Until the great day when Lupe Velez came to me for a 'special' party dress. I made it, with yards and yards of ruffles and endless handwork, and felt my career was

(*Continued on page* 50)

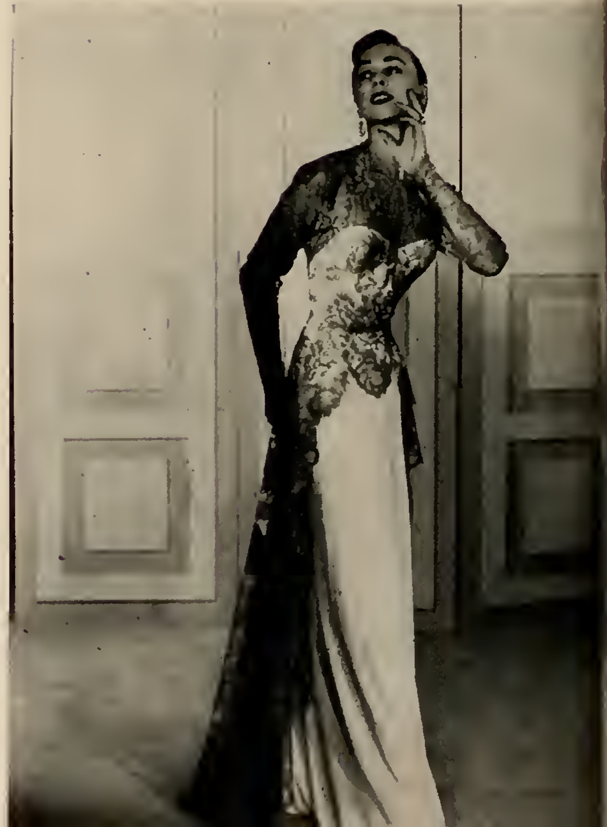


Irene's first custom-made evening gown for Lupe Velez . . . encouraged her to pursue a design career.



STARS:
Heavenly bodies to dress

Loretta Young, above, wearing the lace gown Irene created for a by-gone picture . . . a dress which Miss Young herself wore even after the motion picture was completed, a dress which Irene deemed worth reviving in her spring '51 collection, right. The pleated chiffon designed for the figure-perfect Miss Young, below, also might be a today-fashion. Proving a fashion axiom that good lines are forever good.



The very name of Hollywood is draped in tinsel, with ringing bells and shining lights and rousing cheers; it is the gaudy goal or the Gethsemane of many a striving starlet, designer. Irene scaled its heights.

For five years she was executive design head for Metro-Goldwyn-Mayer studios, having her own staff of designers to help her create clothes for the most glamorous stars and the most stupendous productions in the studio's history.

Loretta Young, Marlene Dietrich, Ginger Rogers, Katherine Hepburn, Dolores del Rio, Claudette Colbert, Carole Lombard, Rosalind Russell . . . these are but a few of the "greats" who were greater because of their fashion pre-eminence.

"KISMET" WAS FUN

Irene talks tenderly of this period of her life, for she made a great many friends at the studio and was utterly fascinated with the land of make-believe. Of all her "spectacle" pictures, she thinks the "Kismet" production starring Marlene Dietrich was the most fun.

"Marlene is such a dynamic person, such a personality," Irene remembers. "But when she first came to M.G.M., she asked if she could come and stay in my studio . . . she was lonesome!"

The great Dietrich, the glamorous Dietrich . . . seeking seclusion and companionship in the midst of multitudes. With Irene. Needless to say, the two became great friends and this is a friendship which has survived the years.

Not long ago, Marlene wrote Irene that she was still wearing one spangled jacket created by the designer for a picture sequence: "The boys overseas adore me; I shine so divinely!"

While this is introduced as a humorous anecdote, it also serves to point a fashion moral: whatever Irene designs, whether it is for picture projection or for personal wardrobes, is good for . . . years!

STUDIO DESIGN INSPIRATION

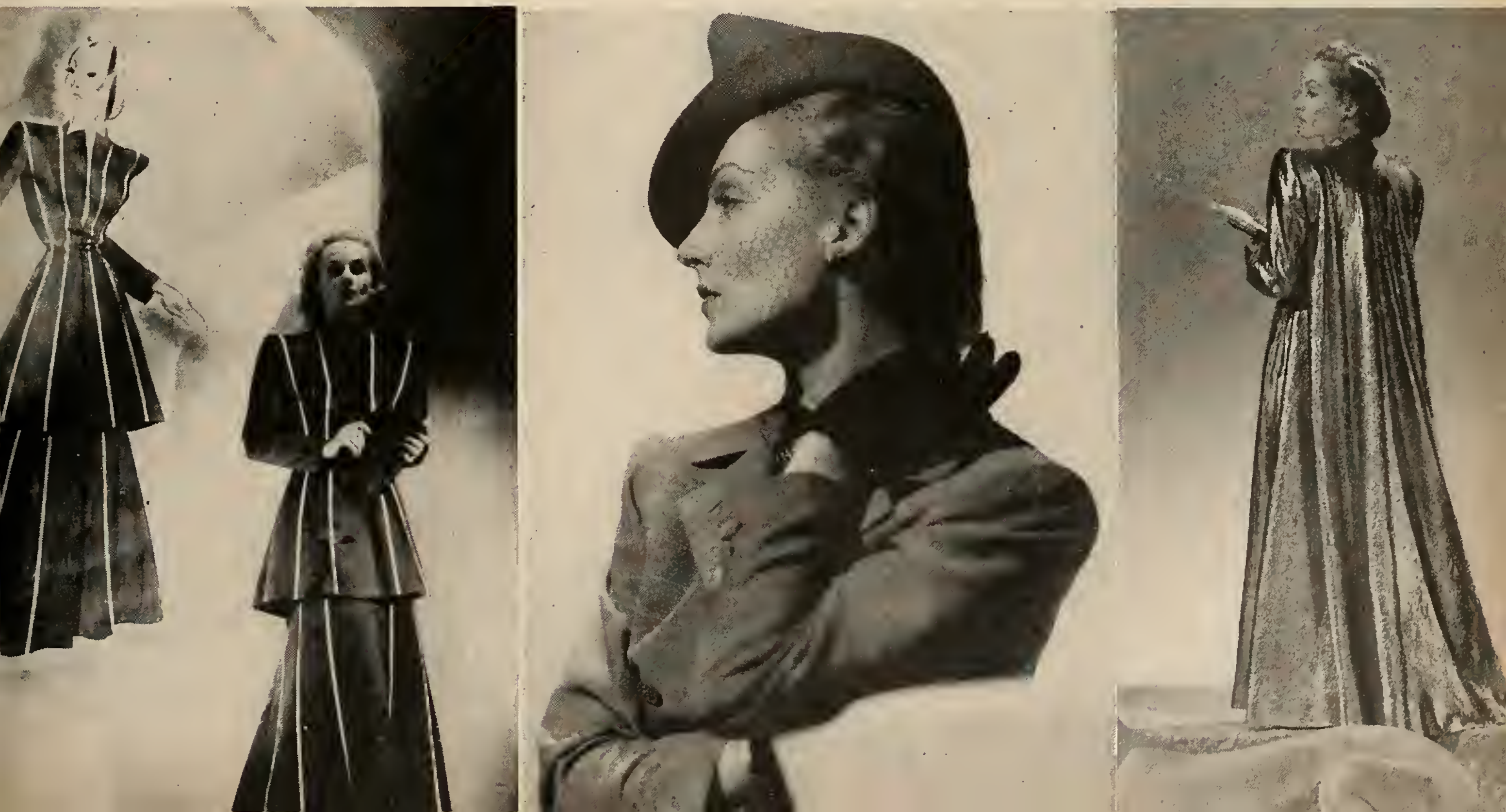
Similarly, she herself will look back upon those days of designing delirium and find a dress or a coat or a "look" that deserves perpetuating. She showed me, for instance, a glamorous picture of Loretta Young wearing a wondrous concoction of black lace over souffle, a dress which the star wore even after the picture was completed. It was (see illustration) the basis for one of her most successful revivals in her 1951 collection!

Good fashion never dies.

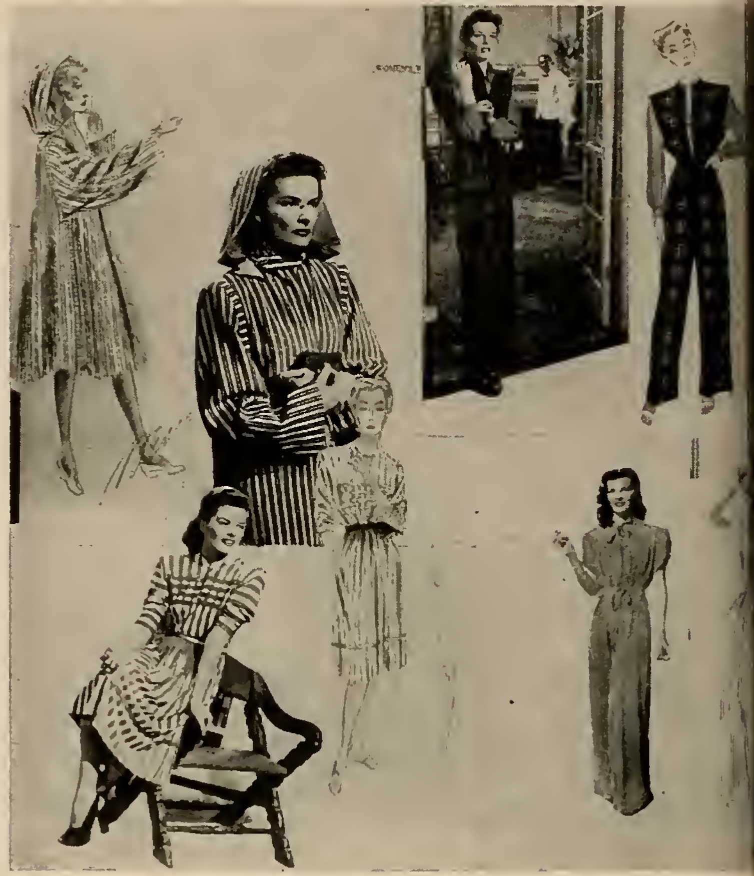
"Costume pictures like 'Kismet' give you a reason to do research that is life to any designer," Irene will tell you. She invades the Modern Museum of Art while in New York, haunts art galleries and museums wherever she goes, travels far afield for ideas and has her own reference library of fashion history.

" 'Gaslight,' starring Ingrid Bergman was one of my most

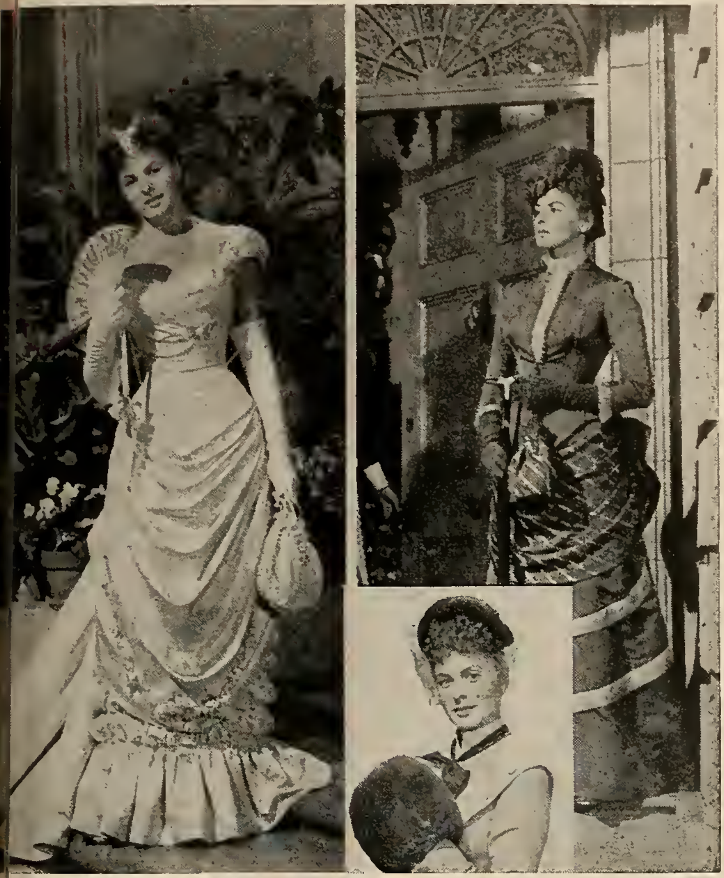
Irene's own sketches and pictures of the glamorous Carole Lombard, wearing some of the dramatic creations demanded for her screen roles . . . many of which have design importance and continuity for today's living.



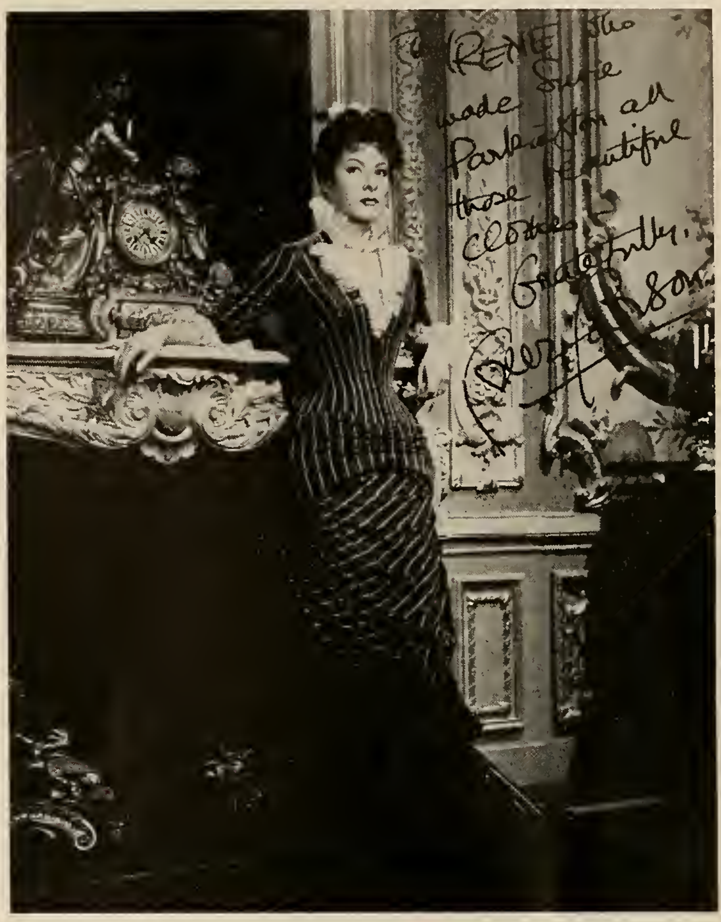
"I shine so divinely!" Marlene Dietrich told Irene, when she "apologized" for wearing the million-spangled jacket the designer created for some early picture role. She resurrected it and wore it with whistling success during some of her personal appearances overseas with her beloved soldier boys. Below, she is pictured wearing an Irene suit, of year—? Right, the exotic spectacle "Kismet" starring Marlene was one of Irene's "most exciting."



Katherine Hepburn, dressed in modern fashion by Irene . . . and though the picture dates back several years, the hood and the plaid pants particularly are in today's mood.



Ingrid Bergman in "Gaslight", a favorite costume picture Irene did for MGM; the quaint draping, the polonnaise silhouette, the minute and coquettish detail has a femininity which would appeal to this womanly designer.



Greer Garson writes thank-you "To Irene, who made Susie Parkington all those beautiful clothes." Again, the romantic era afforded the designer opportunity to do frivolous feminine fancies . . . with photogenic value. The old-world charm, discovered in endless research, often inspires a designing mood.

satisfying picture assignments," the designer went on with her reminiscing.

Irene likes the nostalgia, the whimsy, the elegance of a bygone day . . . and from it she conceives a whole new trend could evolve. That was part of the stimulation of studio life, seeing opportunities to retain some of the best design ideas from a previous era . . . and translate them into today's mood.

SOME EARLIER IRENE?

Another picture which gave Irene ample opportunity to express her love of old-time-fancies was "Mrs. Parkington" starring Greer Garson. In it were the feminine, womanly fashions which an Irene of some earlier day must have designed.

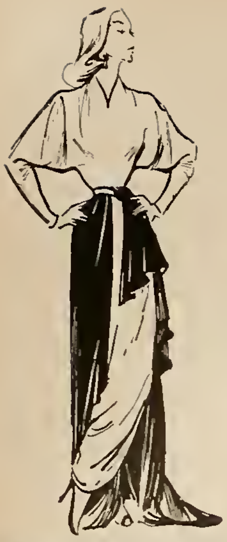
The list of Irene's picture credits runs into scores, but suffice it to say that this experience has enriched her designing talent, her scope, today. Picture projection gives any designer a strong feeling for proportion, for grace-in-motion, for photogenic qualities that bring out the best in a figure.

Perhaps it is here that Irene crystallized her feeling that fashion should be timeless. Clothes created to be worn on the screen by a star are designed perhaps a year before they are to be shown the public, hence a designer must beware any drastic changes . . . in shoulders, in skirt lengths, in silhouette.

As Irene and I sat on the floor of her lovely salon, ruffling pages of her gigantic scrapbooks, the designer had a dreamy look in her eye as she "remembered-when." Every once in a while, she admits, she has an urge to do another picture . . . and if current plans materialize, very soon may do a big picture wardrobe for a famous star.

Despite occasional yearnings for that other fast-paced mode of life, Irene is supremely happy to let this experience work for her in clothing lovely ladies for their most demanding roles.

And never forget, the woman for whom Irene designs *is* . . . a lady!



OUT OF HER YESTERDAYS

Irene designed these harem trousers for Ginger Rogers to wear in "Weekend at the Waldorf" (1945) which proved to be a prophetic silhouette combining trousers-skirts for dramatic leisure.

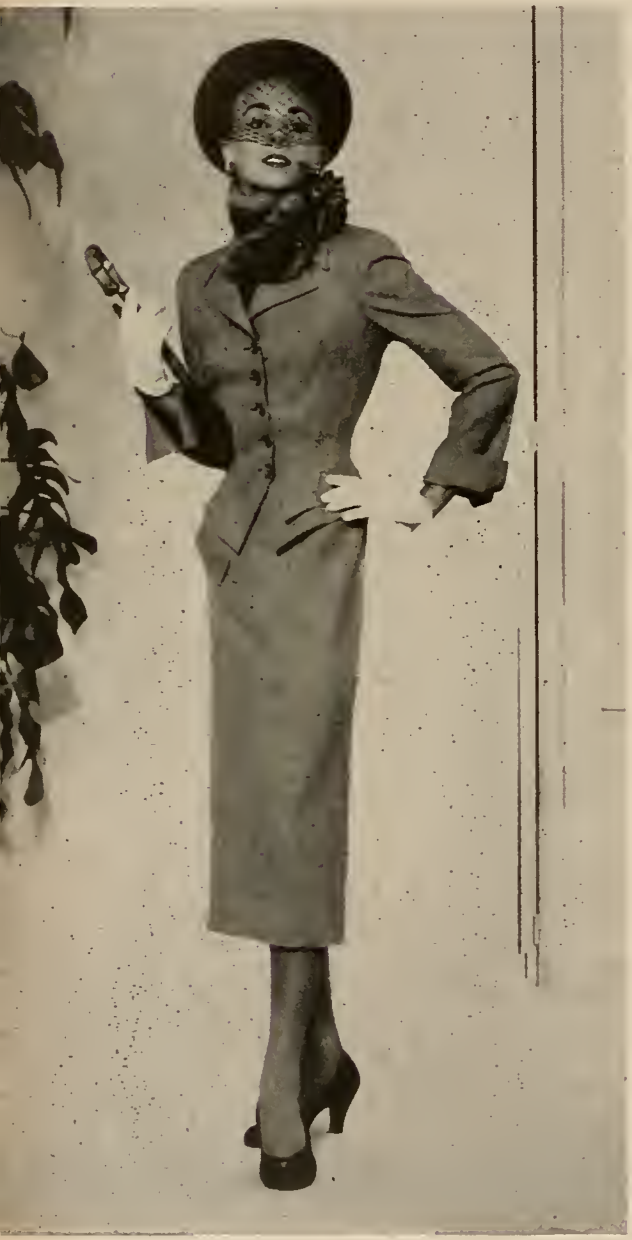
Look at Irene clothes today, and yesterday, and all the days before. There is the same hallmark of quality evident in each individual fashion, indication that she dresses the *same type of woman* in clothes that are unerringly right.

On these pages we present suits from her 1951 spring collection, suits you'll see on-the-go at the most fashionable spots all over the world. They are the Irene suits of today, destined to be worn for many another day.

And just for a bit of nostalgia, we show a very few suits selected from still earlier collections to prove the point . . . *the Irene look* has its fashion predecessor, its heritage of ladylike airs!

Note the gentle body contours, firm but rounded shoulders, the slight but still noticeable emphasis on a tiny waist and on a feminine hipline; the trend toward a delicate framing of the face, sleeves that have a crisp cuffed freshness. Hats by Rex, jewels and accessories personally selected by Irene, enhance the dignity and the charm of each suit.

Briefly, we characterize them for you: (1) English woolen with new attached dickey, widest revers; (2) two imported chalk stripes combined in a town suit, hairline stripe highlighting pocket-cuff-lapel; (3) crisp two-tone grey, completely simple, with mitred stripes and skirt slim-but-wrapped for walking freedom; (4) silk faille, with flattering stand-up collar accented by a single rose; (5) coat dress in sheerest wool, a white linen collar framing; (6) shaded stripes make dramatics in classic town suit. (8) empire suit with many, many pockets. From earlier collections, (7) slim-lined suit where crescent motifs repeat on slot pockets, lapels; (9) Carole Lombard wearing a short jacketed suit which (but for the shoulders) has a modern air.



The precedent-setting suit-dress presented in the fall of '50, Irene's most sensational fashion-first. Made in a sheer worsted men's suiting, it is a one-piece dress which looks like a suit in front. Practical, and so wonderful.

With an idea as to how uniforms could enhance an officer's charm, Irene suggested this trim and duty-ful suit during World War II.

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FRANK STIFFLER PICTURE

IRENE'S COLLECTION FOR FALL-WINTER '51

The Irene collection for the season ahead is her most impressive. This is the consensus of buyers, fashion press and stylists who see in this group of clothes a new peak of perfection, in the Irene manner.

First and foremost, it is important to note that Irene is not swayed or moved by the winds of fashion which eddy about our feet. Her suit silhouette remains slim, staccato, and feminine. True, her shoulders are narrower, rounder, have scarcely any shoulder pads, but they have not given way; they are neatly, softly tailored.

Suit skirts are predominantly narrow *in feeling*. And here Irene shows true artistry, for while she maintains the graceful reed-like look for which she is famous . . . she inserts a flutter of godet pleats in a seam, hides away a slit or a fold of fabric for walking ease. Grace in motion, as well as beauty in repose.

There is extreme delicacy in Irene's execution of a suit. Lapels are small, sculptured or slotted; bosoms are carefully molded to accentuate feminine curves even though the suit be t-tailored; hips have a new softness, without the extremes of padding and flaring typical of another design era. Sleeves have fold-back cuffs, may be bracelet length.

An Irene suit is a triumph of geometrics, its beauty worked into it . . . *and nothing added to it.* There is no distraction to the inherent good lines and good taste of the garment. Jackets on slim-skirted suits are a kindly length; on the suits where there is more skirt emphasis (in pleats, wrapped treatments, etc.) the jacket is a trifle shorter but still with that delicacy which is so typical.

While the Irene suit collection basically is phenomenally simple, she has shown some few with a cowled neckline, with a self-button choker band of fabric, with bolero-like details that give conversational quality.

This year for the first time, Irene has introduced a trio of suits styled for the shorter figure.

IRENE'S SUITS: YEAR-ROUND CALIFORNIANS

To conclude, Irene believes in the year-round versatility of suits; chooses lightweight wools of most exquisite hand, treats them so that with a change of accessories they can greet a change of season. We quote . . . the use of British Shiell, and other fine imports. Therefore, in both type and wearability, we like to characterize them as "perfectly Californian."

For afternoon, Irene again shows her belief in the fact that her customer is a lady. There is none of the blatant ostentatiousness, none of the derring-do in this daytime or after-five collection. The understatement of quiet but elegant fabrics, a silhouette which varies from the slim figure-perfect sheath to a dress with jutting flares for exclamatory charm, colors which are meant to flatter a woman.

Outstanding in this collection, and representative of Irene's feeling for just plain elegance, is the cocktail dress we show on a following page: "Black Carnation," basically simple with a side-swept skirt that seems to give it activity, this dress is made of a satin brocade so rich it speaks for itself.

Only evidence of the bizarre was in a theatre coat Irene created for fun-times. Of deep-cut velvet, it whisks out in back with a wide panel closing . . . behind!

EVENING GOWNS: MADE OF DREAMS

Moonlight, romance, misty-dreamy colors, fabrics that whisper of their own importance . . . these are the ingredients of an Irene gown. Invariably based upon a delicately draped bodice or even a very plain silhouette which calls attention to a tiny waistline . . . these gowns are as varied as the occasion demands.

Millions of hand stitches, delicate embroidery, inserts and appliques of fabulous laces, a crusting of jewels or a single brooch . . . that's what an Irene gown is made of.

Irene seems to think of all ages and all types of women as she designs . . . there's the youthful, short-skirted ballerina dress in shining white satin and net, panniers richly embroidered and beaded . . . the swirling gown in shades of grey souffle, or another floating-dream-dress of the golden-rust tones of autumn leaves. There's the narrowest of sheaths in a gilded golden brocade . . . the stiff-starchy whisper of taffeta with a filming of lace appliqued.

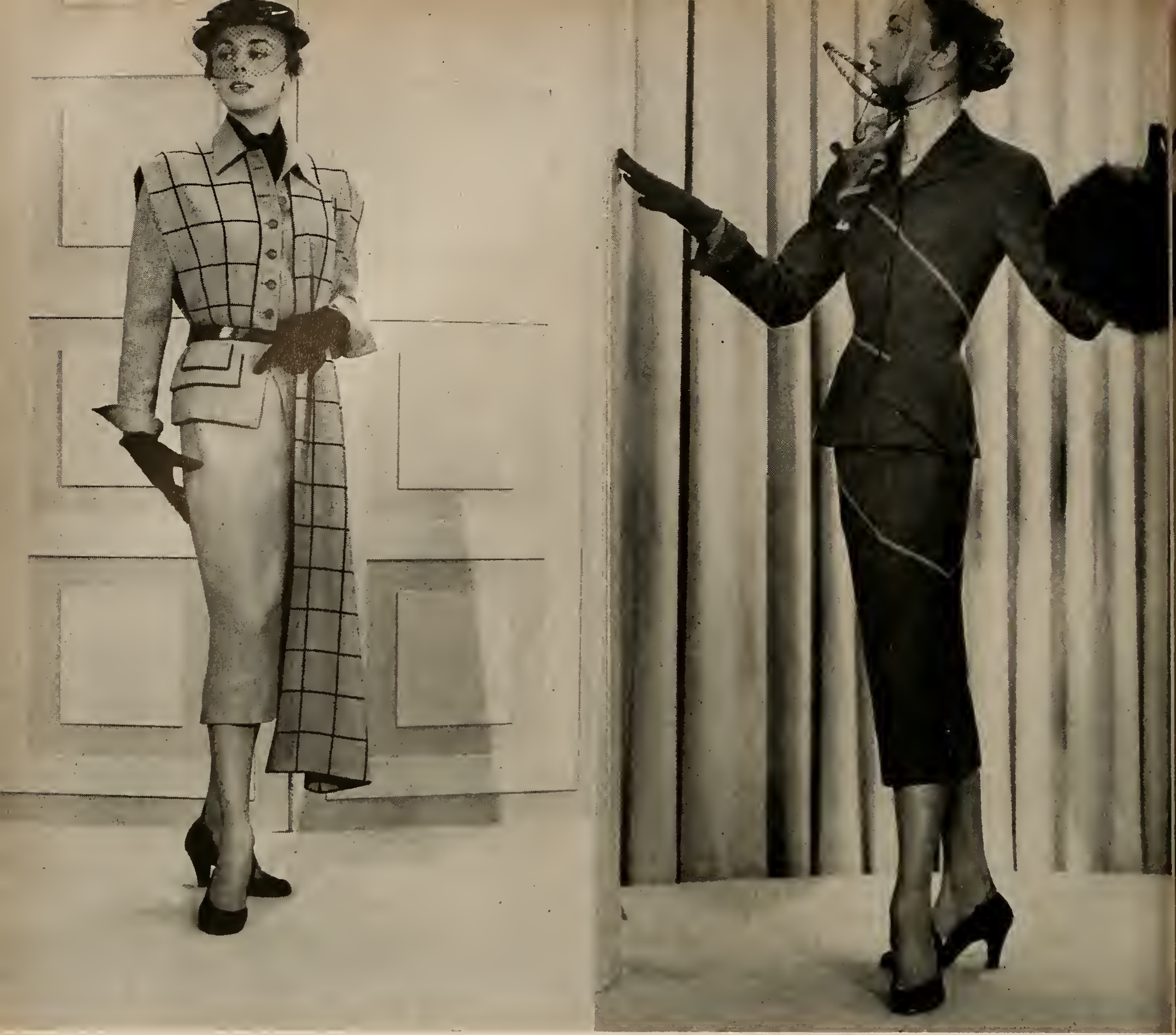
In other words, there is no specific silhouette or style which characterizes an Irene gown . . . rather a feeling of mood, of femininity, of refined elegance that is as easy to identify as the label hidden away in every lovely dress.

WHAT OF COLOR?

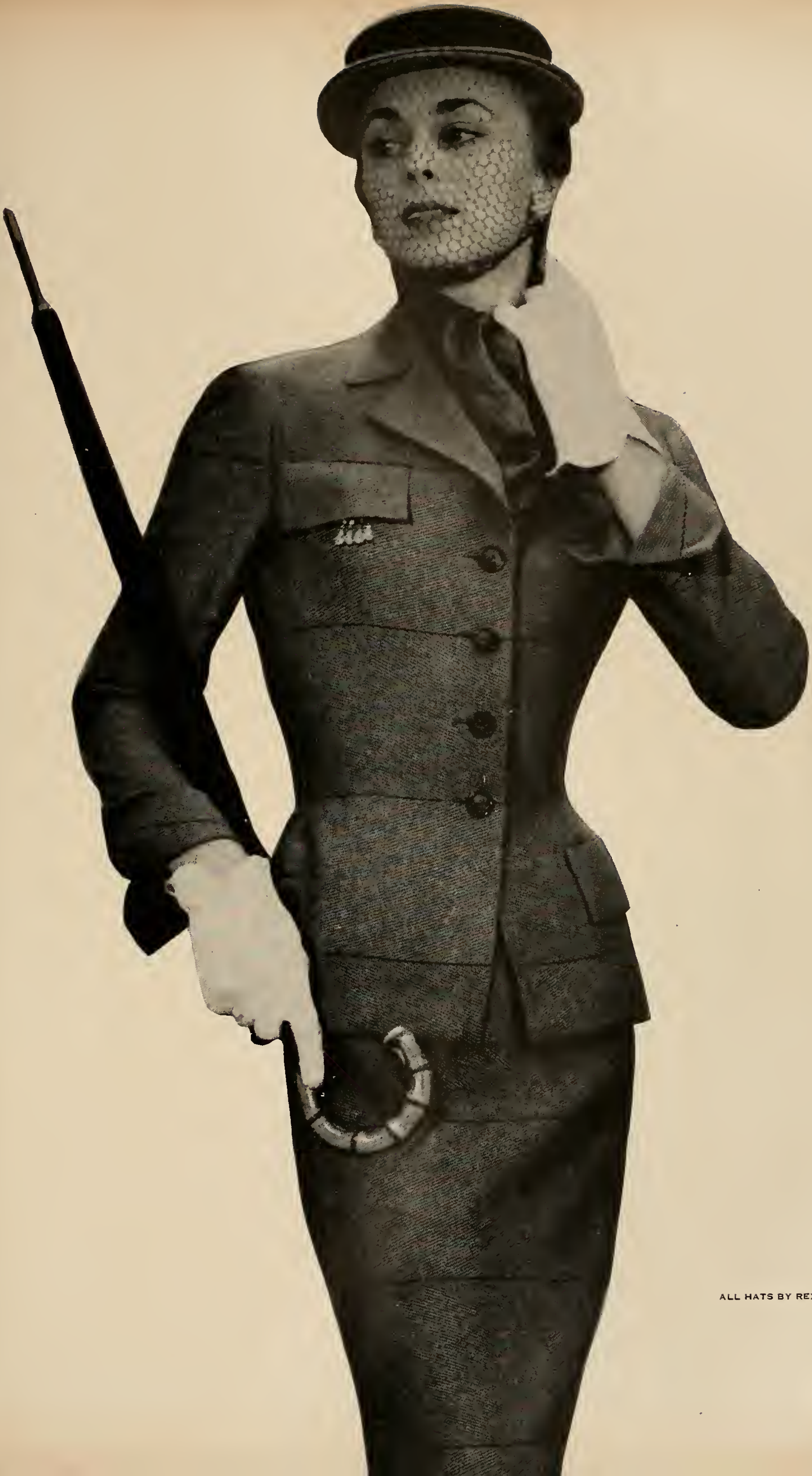
Irene tells me she never consciously thinks of a color motif for a collection. However, this year she admits a great interest in things Grecian . . . as witness her fondness for floating draperies in evening clothes, for a toga-like drape (or call it a stole!) in one or two suits, for the hooded or cowled neckline, for draped bodices.

Similarly, her colors seem to run toward a Corinthian blue which is close to a larkspur color; to Cretan green (a glacier blue-green with more strength and brilliance than teal); Tanagra pink, a pink-salmon tone; Pompeian red (tile) . . . and shades-on-shades of grey. For extreme importance, and to put all color emphasis on the woman herself, Irene uses . . . black, and white!

◀ *Irene watches as Gini models a typically slim suit, simulated bolero gives effect of pockets in front.*



The Irene suit . . . a "look" as indefinable as good taste, based upon sculptured lines and exquisite fabrics, mood achieved by such subtle touches! Above left, the suit with removable scarf . . . in British Shiell; right, sophisticated trotteur, faint diagonal insets strike the angle for a dashing pocket. Opposite page, triumph in geometrics . . . extreme simplicity of soft-but-tailored suit in typical Irene manner.



ALL HATS BY REX

After noon, after dark . . . and Irene lets her imagination have full sway. Even for these romantic hours, however, she clings to her conviction that fashion should accentuate the *personality* of a woman rather than attracting attention to itself for its bizarre or dramatic qualities.

Perhaps Irene's studio experience has contributed most to this phase of her designing talent, for her ball gowns particularly have a picture-quality that endears them to a woman's heart. Color and line, lavish fabrics . . . a tender, clinging silhouette or a quaintly provocative look are characteristic of Irene's most important dress fashions.

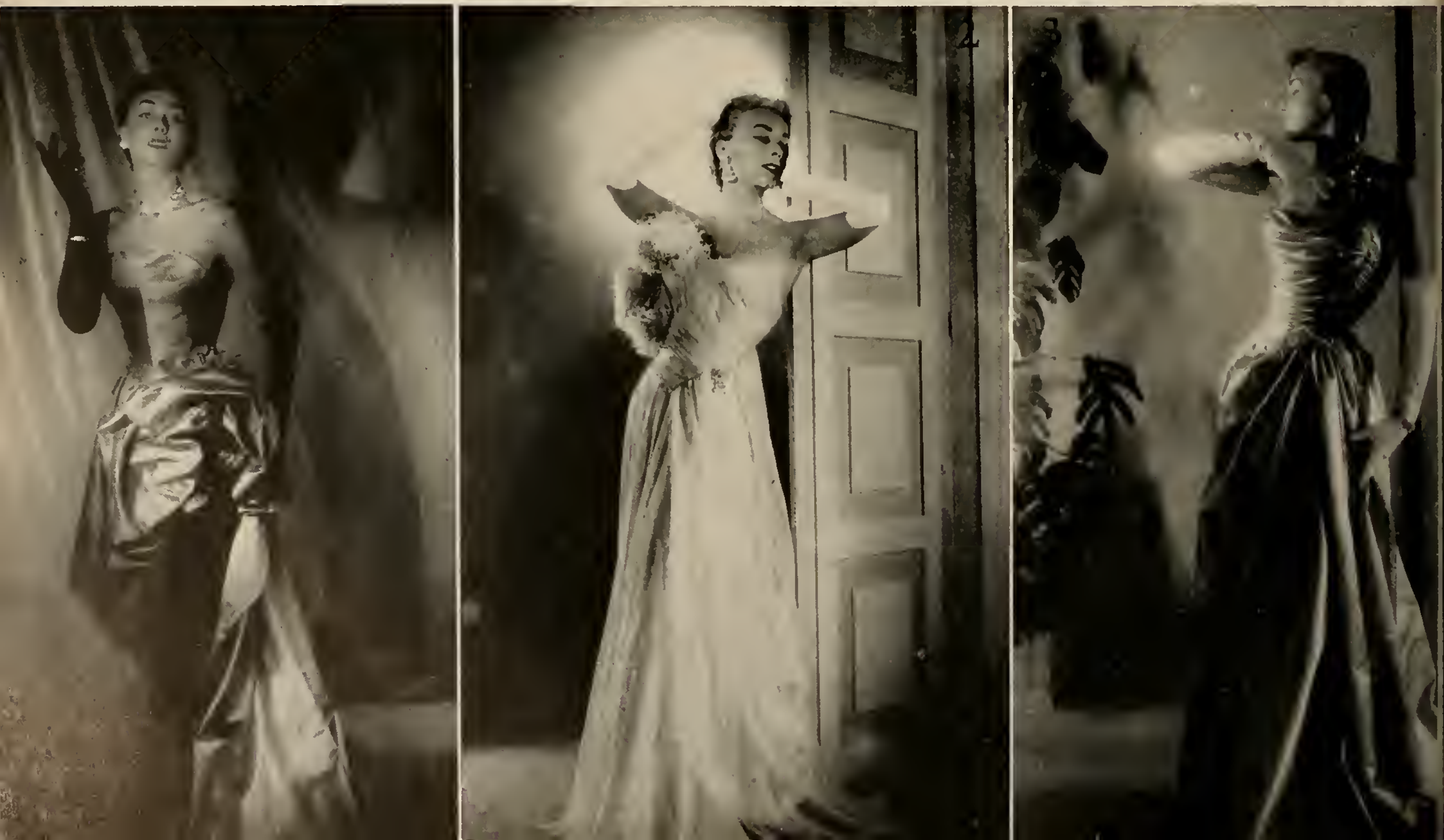
Irene told me she was first to draft the delicate souffle into a new role, using it first as skin-tone beneath her exquisite beaded bodices. Invariably, some of her most *ah*-some dresses are fabricated of this cobwebby fabric, a memory that floats, so airily, that clings like a memory.

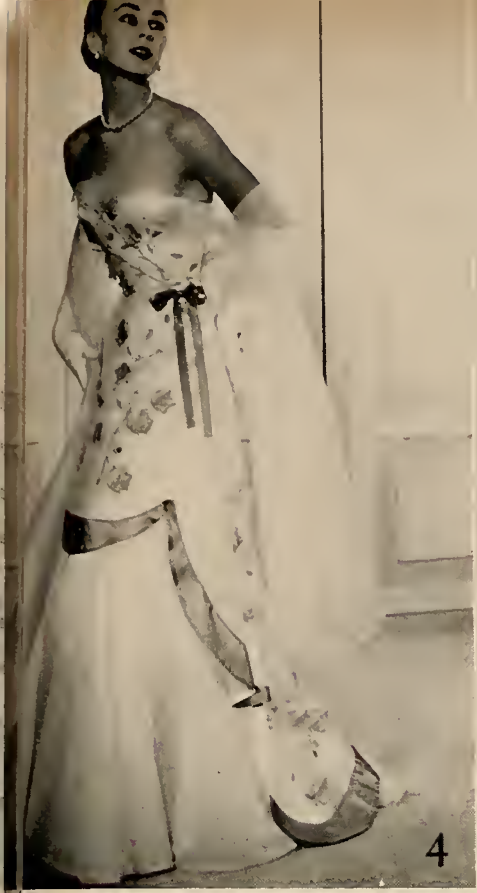
Whether it be souffle or chiffon, crisp taffetas or gleaming satins . . . whatever the fabric, it is both the inspiration and the interpretation of Irene's desire to make a woman . . . more beautiful.

From her 1951 spring-summer collection, we find it easy to prove our point.

THESE ARE THE IRENE FASHIONS

Gleaming, gorgeous satin (1), crushed and enfolding the hips to fall in a side train, the bodice ultra-simple; (2) palest pink souffle that seems to have blown about the figure, to be caught by a sparkling pin at one hip . . . pink ostrich feathers cascading to one side; (3) the shirred bodice in a silken jacquard, exquisite foil for jewels.





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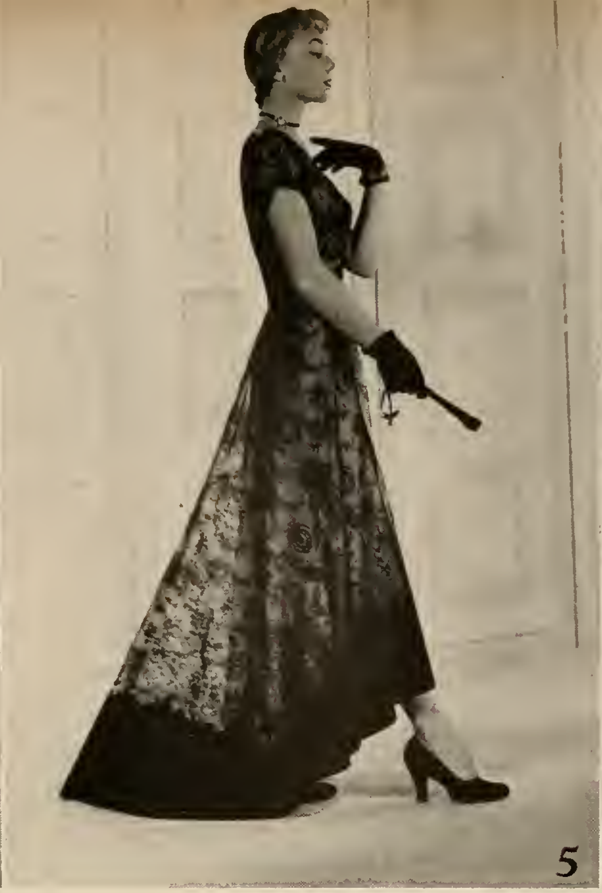

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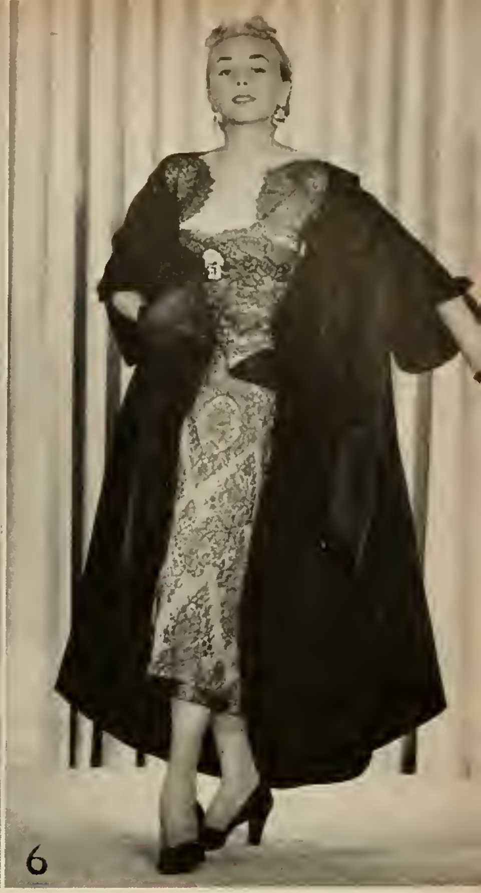

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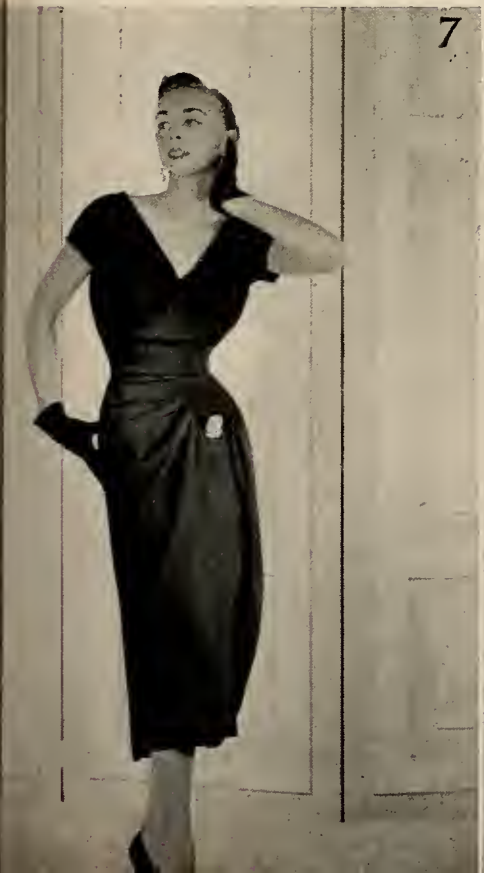
Femininity personified (4) in Irene's evening gown of imported white organdy with appliqued blue bells, the overskirt banded in china blue taffeta; (5) black lace over nude chiffon. cap sleeves and uneven hemline banded with black taffeta; (6) Irene designed a voluminous slipper satin evening coat which sweeps away to reveal a lace sheath dress, swagged with satin.

YOU ARE SEEING AND WEARING TODAY

Invariably, Irene likes utmost simplicity in afternoon clothes, (7) like the classic lines of this black cocktail dress, its tunic drawn up over hips in cartridge pleats; (8) for formal evenings, the stark simplicity of a straight cut bodice, a swag of satin over foaming lace and net: (9) most exciting silhouette dress, tier on tier pleated net flaring impetuously, rhinestone buckle.

7



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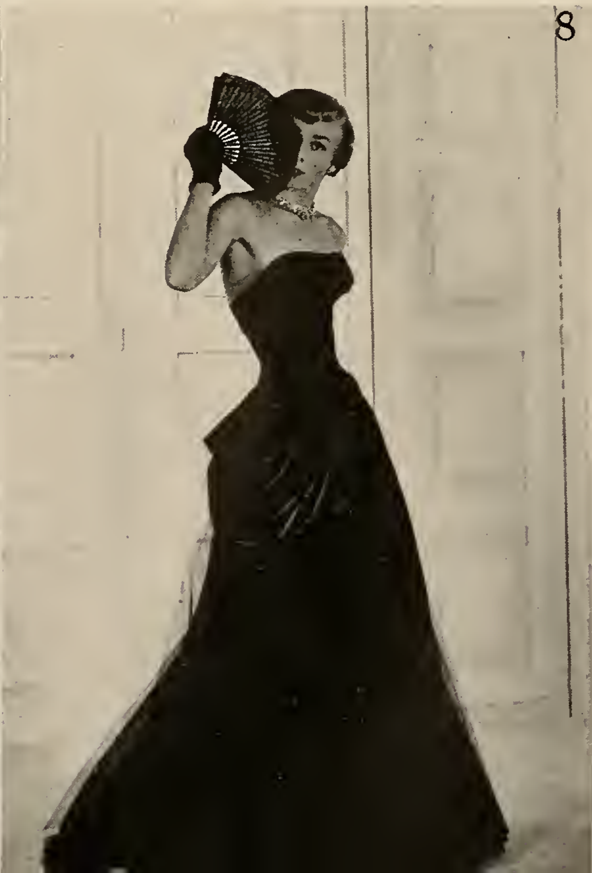

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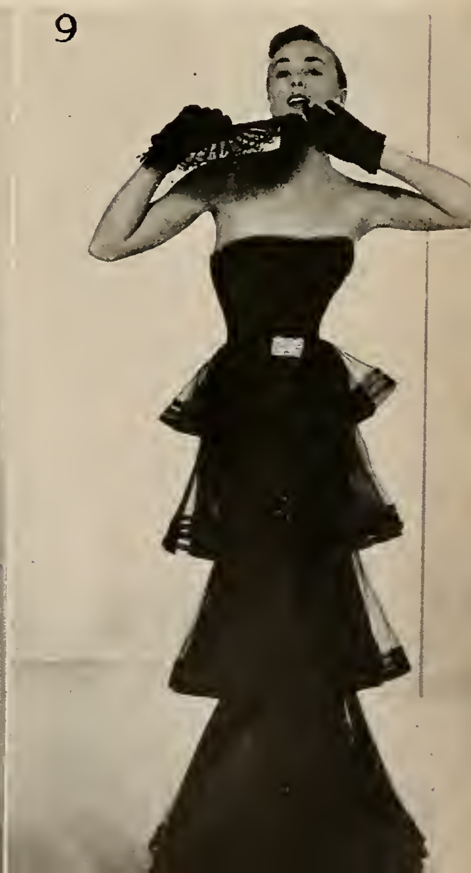
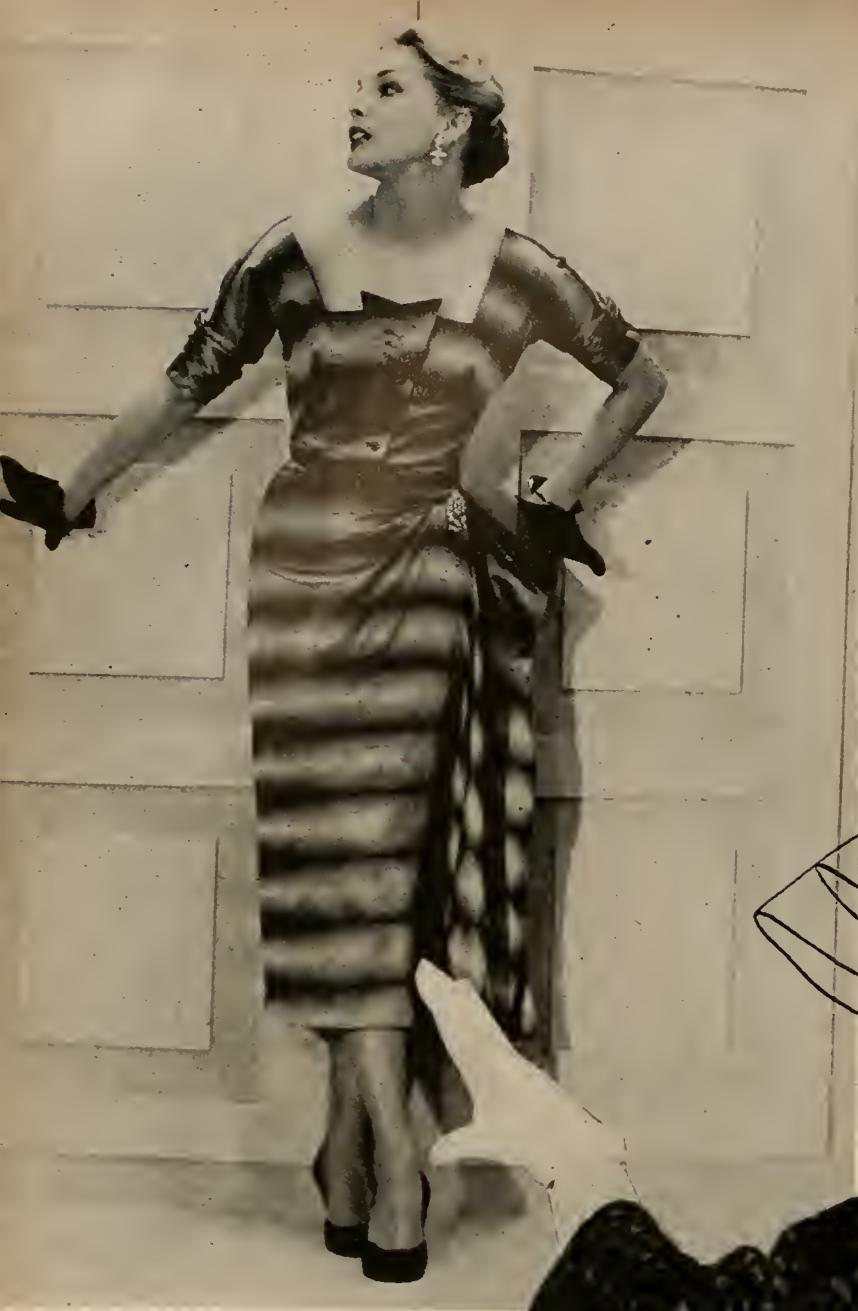
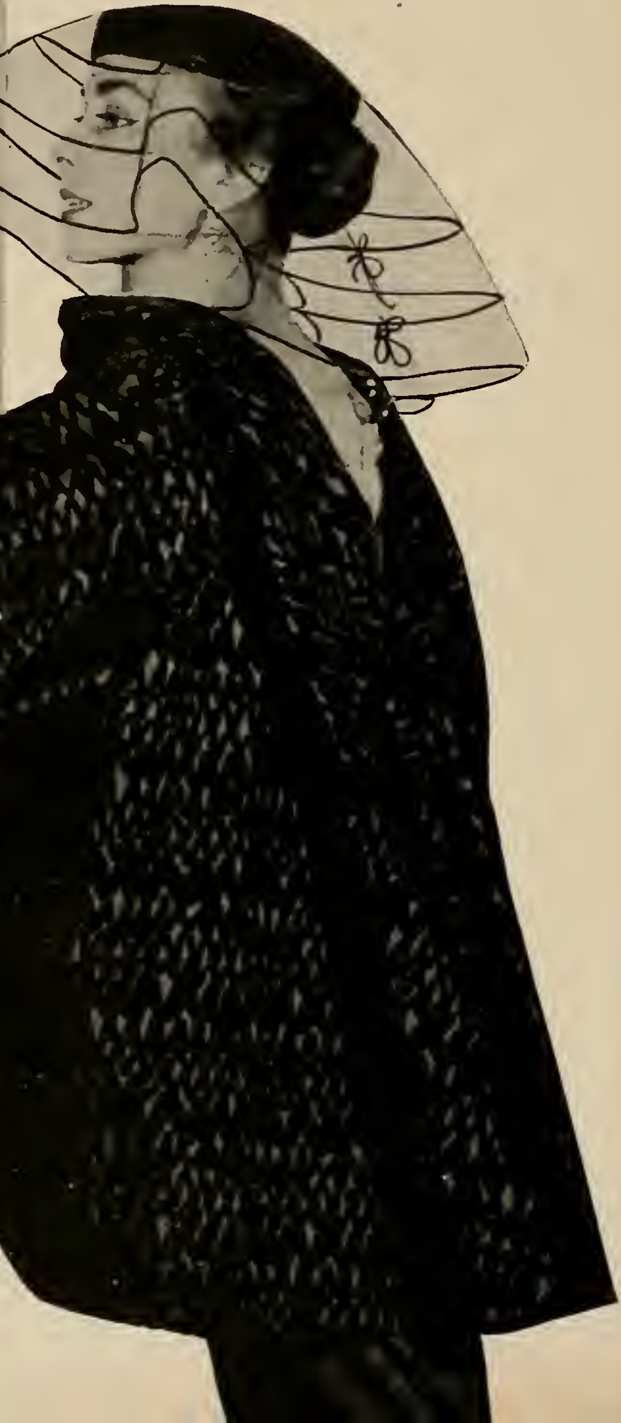


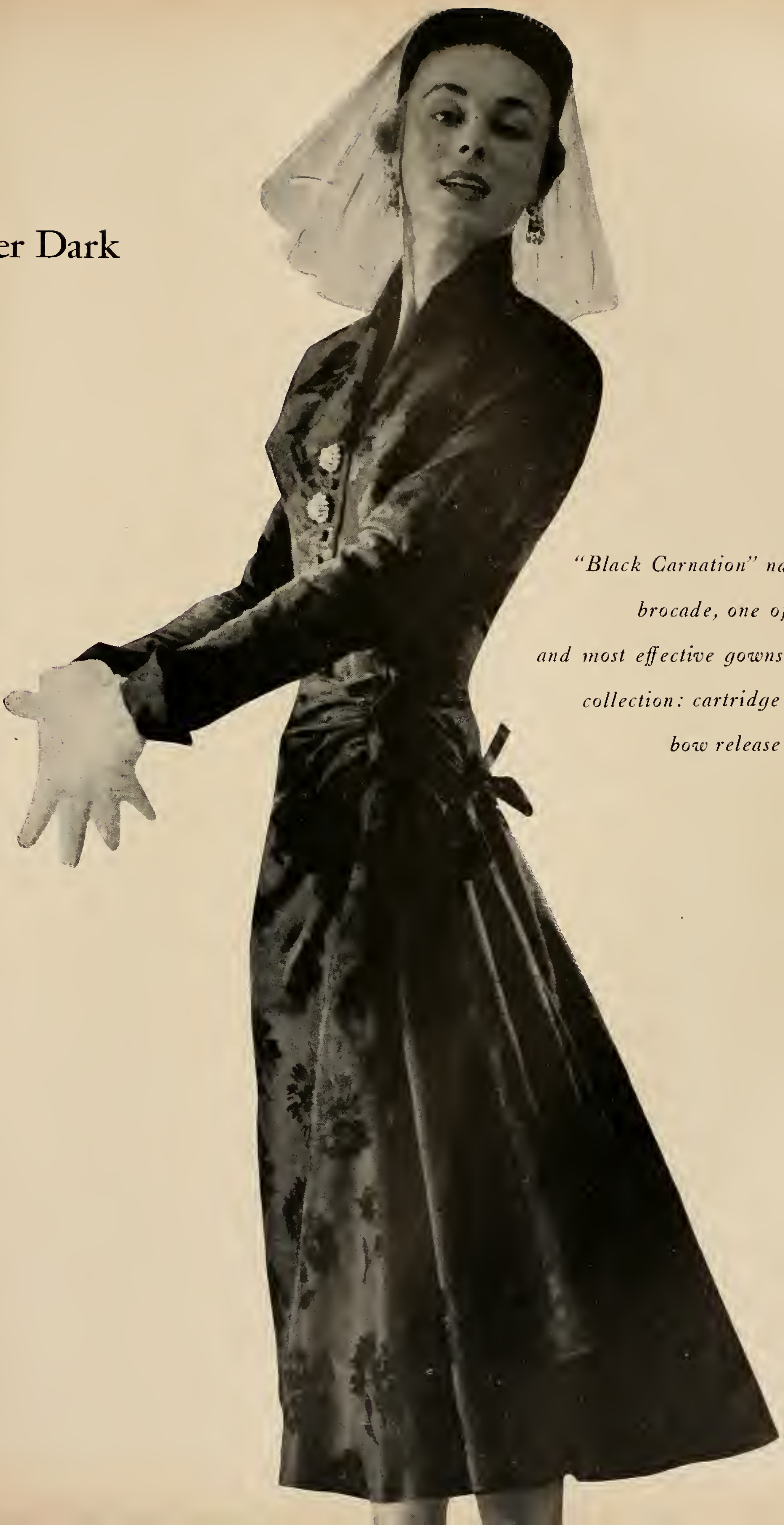


Afternoon and

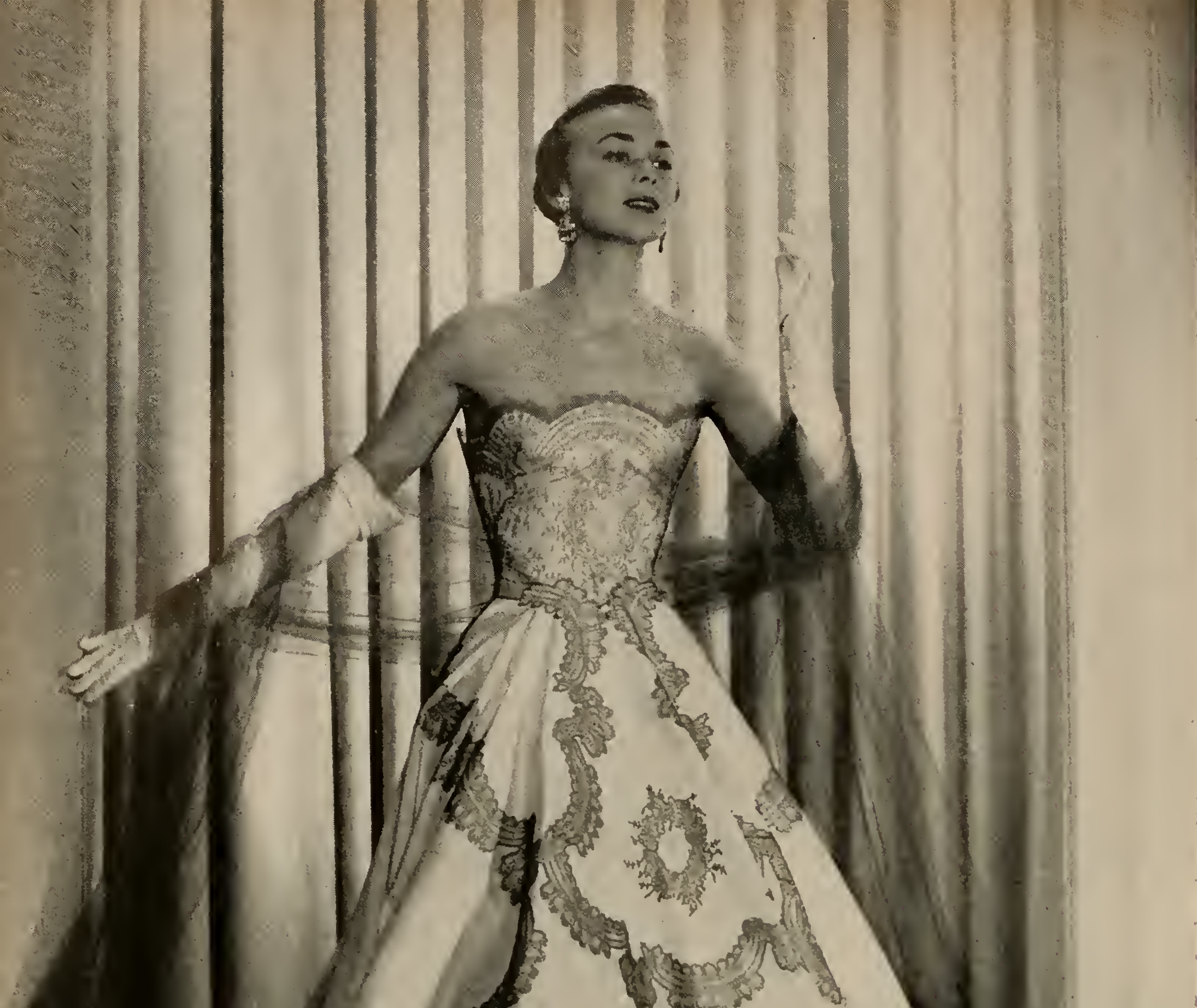


Irene likes ombre stripes in subtle shades, stone blue to grey . . . manipulates it simply in the surah afternoon dress above. Right, she shows dramatic feeling in a theatre coat of deep cut velvet, wide revers flaring stiffly in back.

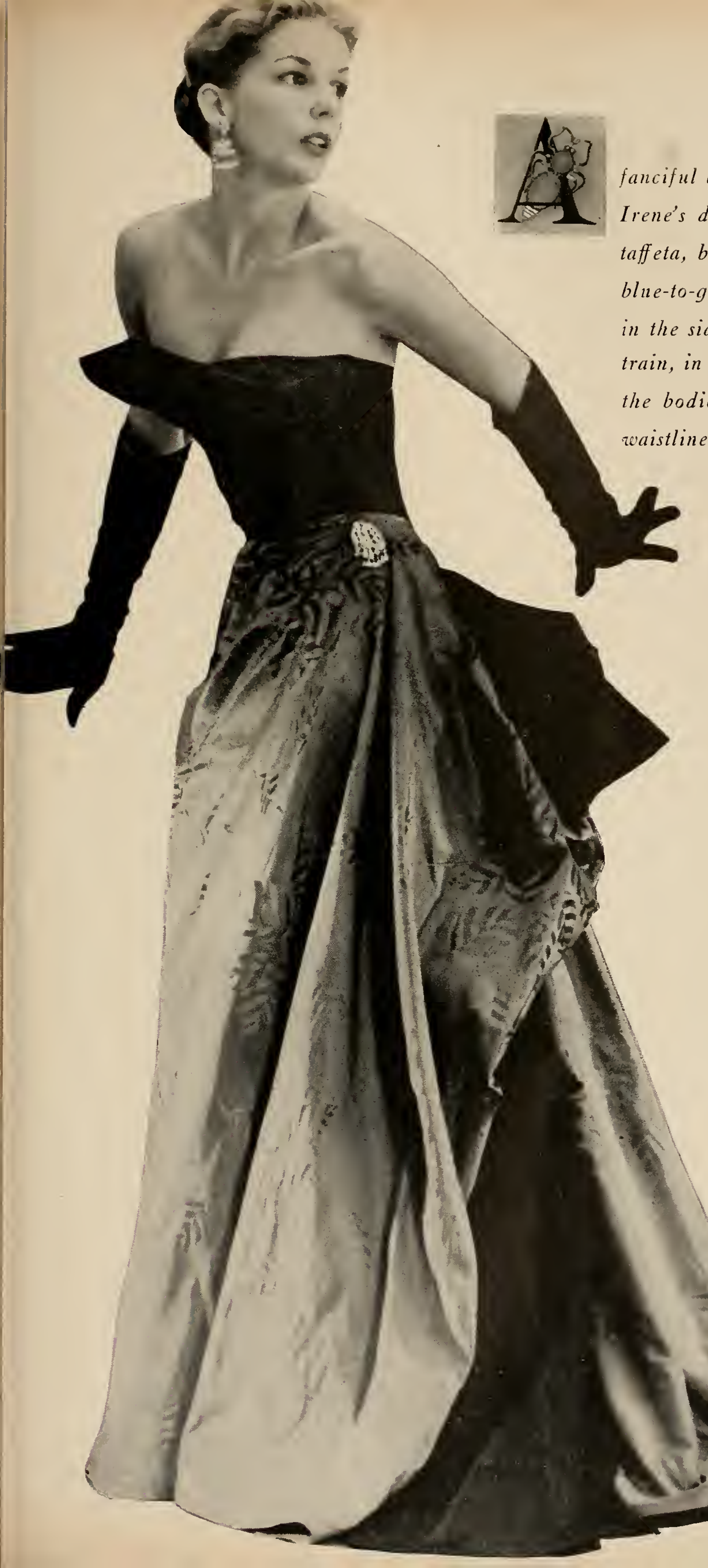
After Dark



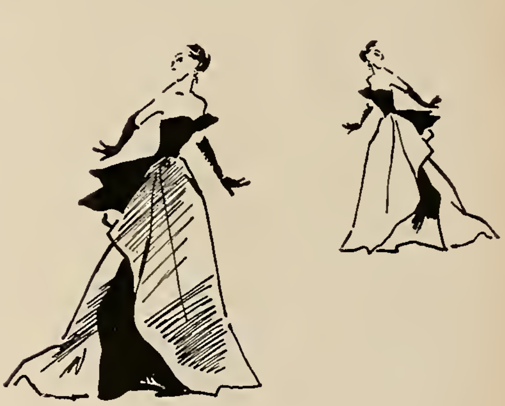
"Black Carnation" names this satin brocade, one of the simplest and most effective gowns in the Irene collection: cartridge pleats, a tiny bow release side fullness.



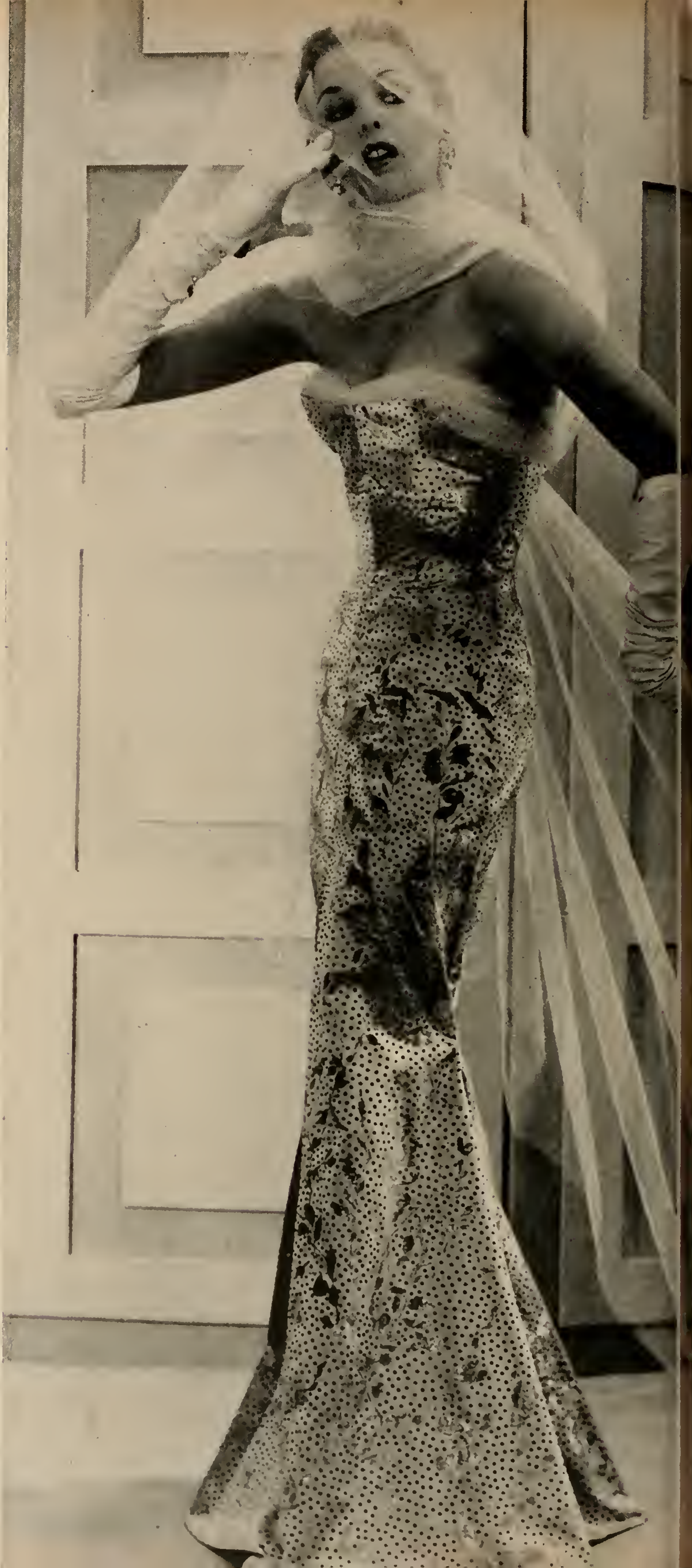
Dresden charms in taffeta . . . Irene sets exquisite lace of Corinthian blue on gleaming glowing white. The lace itself sets the outline of delicate bodice, is sewn by hand on billowing skirt. A drift of matching blue net is a perfect compliment.

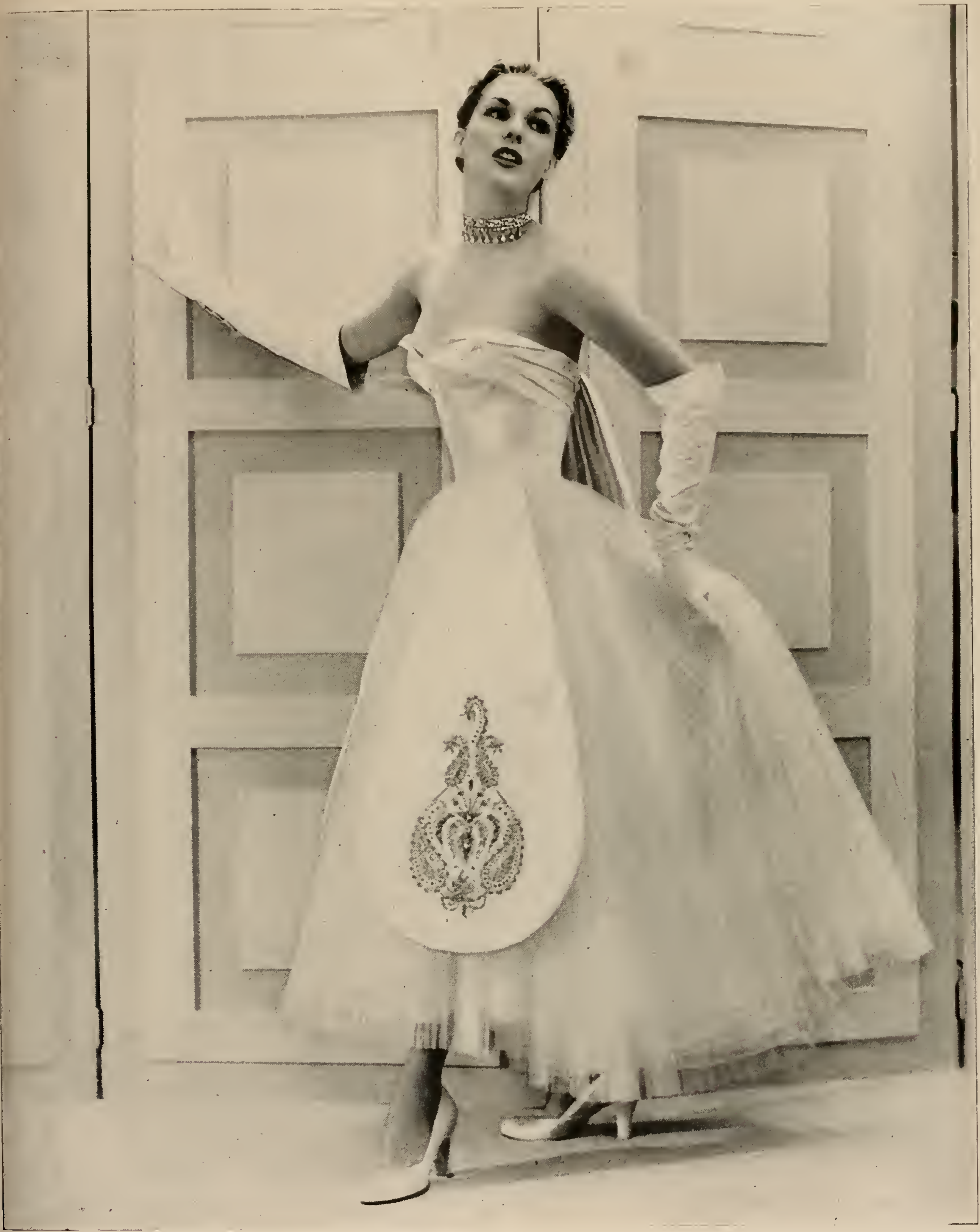


A fanciful bit of femininity, Irene's deft draping of ombre toned taffeta, brocaded and plain, in blue-to-grey tones . . . asymmetric lines in the side-swept skirt and jutting train, in the reverse flare of the bodice that minimizes a tiny waistline . . . the jewel exclaims it!

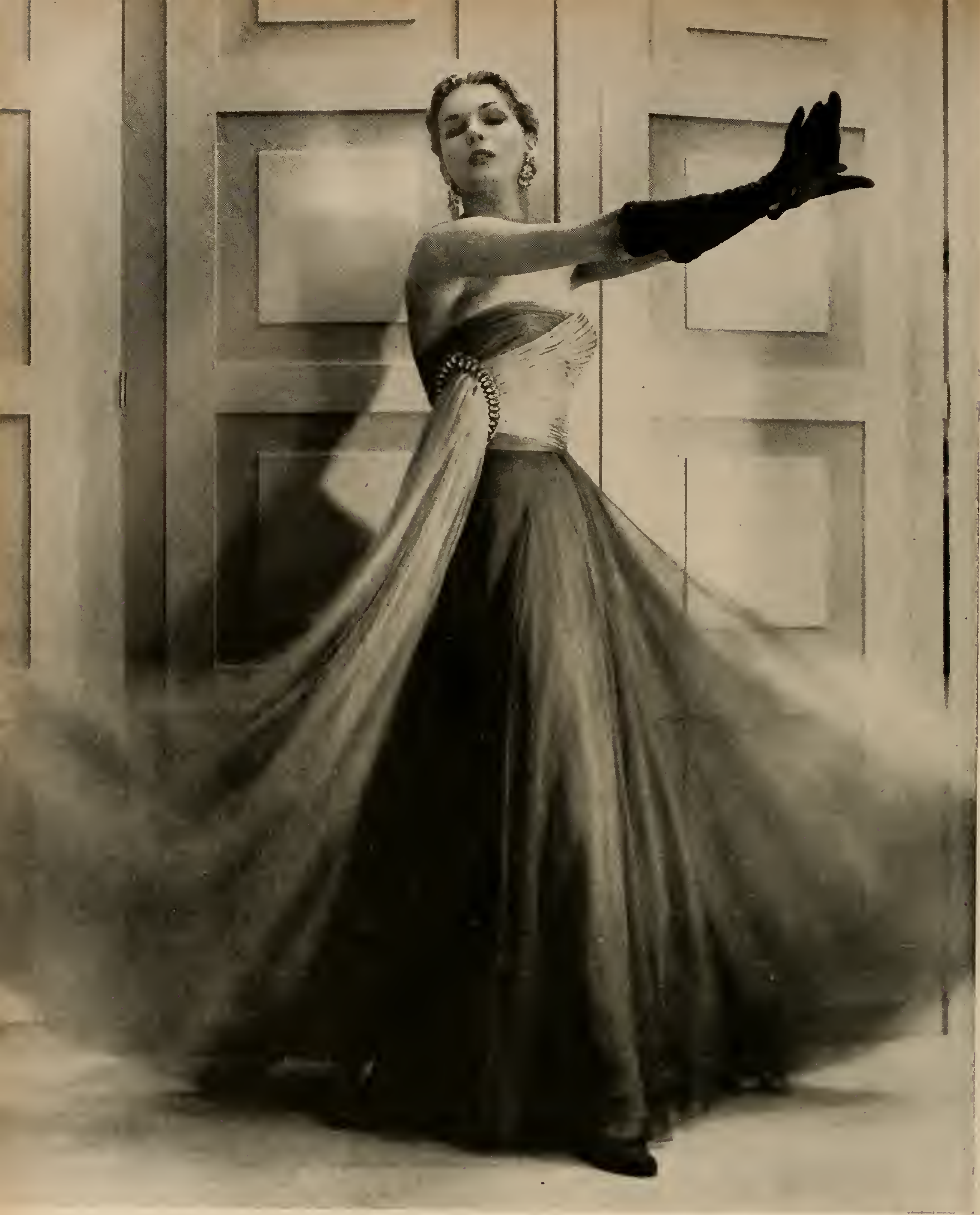


Shining hours
when a woman would look
her loveliest. Irene makes
dreams come true in a
most provocative fashion:
the elegant sheath
of metallic brocaded satin,
gleaming gold and silver
overtones gild the lily-like
silhouette . . . flaring at the
hemline as the flower itself.
A misting of veil
for sake of romance.





Ballerina in white . . . Irene's inimitable touch in shining satin panniers encrusted with brilliants, silver threaded embroidery . . . draped bodice.



IRENE FASHION PHOTOGRAPHS BY TOM BINFORD

Clouds of fantasy . . . smoky grey chiffon that swirls and billows, enfolds a lovely figure. One great brooch of brilliants captures the elusive fly-away charm of Irene's dreamiest evening gown, opposite page. Thousands and thousands of shining beads hand-sewn on a nude souffle, cascades of fullness falling long in back . . . Irene's way of glamor.

Irene fashions are shown at:

Bullock's Wilshire, Los Angeles; Ransohoff's, San Francisco; Meier & Frank, Portland; Lord & Taylor, New York; Neiman Marcus, Dallas; Marshall Field, Chicago; Julius Garfinckel, Washington, D. C.; and other fine stores throughout the country.

Talk About Irene,

Seasonally, Irene designs clothes. And also as the season invites her, she enjoys favorite sports with the same whole-hearted delight and boundless energy! Come hunting season, she and her husband Eliot Gibbons hit for the high lands where they can bag a limit in quick good time. Skeet shooting is another favorite hobby they enjoy together.

Loving to get at the heart of things, particularly beauty . . . Irene will go on an exhausting mountain hike to see a lovely sunset, the shine of stars on a lake.

Or she'll take wing and fly over the hills and dales. Her husband taught her to fly some years ago, and it is a major satisfaction to her to take off, unfettered and free, and speed to whatever destination. Ship travel, too, has its charms but Irene usually has a goal in mind, a short time to devote to its achievement. And (flying) a straight line always in the most direct way between two points.

STYLIST TO THE —T.

An amusing anecdote . . . although it's really fundamental with Irene . . . is that she always insists upon the right or authentic kind of clothes for the right kind of sports. She wears tweeds and trousers to hunt, sailing clothes on the sea, leathers and casual clothes as she flies; she dresses more glamorously than the greatest star if the *occasion* demands, but instinctively you know that she feels best in understated clothes . . . the suit, the coat dress, the sweater. That's Irene, stylist to the -t.

Irene, we said, has long likes. Her friends are her friends forever; her perfume and her open car and her collection of antique jewelry and personalized "pieces" are part-and-parcel of the woman.

And as she perfects a new talent, that too becomes part of her. Currently, she is an enthusiastic gourmet . . . giving the same careful attention to a chafing dish supremacy as to an Irene "creation." Once she learns how to master a concoction, it is served with great aplomb to the intimate friends she invites to her home.

Since Captain Gibbons has been in service, she has given up housekeeping on a grand scale, and lives with her mother in a tiny house on the hills overlooking her own salon. From there she speeds early in the morning, her hair whipping out under a scarf, her sun-tanned face welcoming the wind.

Besides her husband and her work, Irene's burning interest is with her brother's child, 13-year-old Karyn whom she hopes will want to become a designer.

ADVICE FROM A DESIGNER

"What do I want her to study?" Irene asked when I queried her on best preparation for her own profession. "At least a year of college, familiarity with the arts and history and music . . . followed by specialized training in the trade."

She might have added . . . "in the art of living," for it is in living fully, as Irene does, that any designer learns how to create clothes to enable another woman to look her beautiful best.

Irene and husband (Cnpt.) Eliot Gibbons at skeet range; Irene with Clark Gable, Gary Cooper on a hunt; on shipboard.

Personally

Irene is so enthusiastic about this business of living, plays as hard as she works . . . hiking, days in the open or at home are filled with happiness.

The designer as a pilot; her husband taught her to fly.

Candid picture of "Mr. and Mrs." Gibbons, sharing a story about this or that.

California Cooks with herbs and spices

by Helen Evans Brown

In California there's nothing new about cooking with herbs and spices. When the Franciscans arrived here they undoubtedly packed a few such seeds across the border, but they found the natives—the Indians—already well versed in the use of savory plants. The seeds of *chia*, a purple sage, were offered to Portola by the Indians; whether or not he accepted them is not quite clear. The Indians toasted these seeds by tossing them in a basket of hot coals: They were then ground and mixed with water. (Well—*they* liked it.) Another herb, *verba buena*, grew so profusely around San Francisco that the city was first named after it. The name meant "good herb" but just what was good about it I wouldn't know. Its flavor is midway between camphor and peppermint. Of course, it was an anthelmintic and an emmenagogue—if you care.

Some of the herbs we use today were apparently native to California. Sweet basil, or *basilico*, was mentioned so early that there is reason to believe that *it* was. *Ajo*, or garlic as we know—and love—it, was European, but the Indians had a wild variety which apparently added to the aroma which seemed always to surround them. *Cebolla*, or onion, contributed its perfume too: that valuable flavoring plant was almost certainly indigenous. As for rosemary, the early California kind was *romarillo*, and was really a variety of sage. Then there was fennel—a misnomer, apparently, as the kind the good fathers brought here was sweet anise or "ladies' chewing tobacco." Its leaves were crushed and strewn on the floors of San Juan Capistrano. Oregano, one of our favorite herbs today, is probably a native plant, at least to Lower California. It also must have grown much farther north, because many old cook books speak of the "Oregan Herb," and some people thought that the State was named after the herb. Chili, another favorite seasoner in California, came to us by way of Mexico. Mexico's national spice, it was known to have been used in the days of the Aztecs. These, and any number of other herbs and spices are to be found in almost every California kitchen. Favorites are thyme, marjoram, tarragon, parsley, chives, sweet basil, oregano, bay, chili powder, curry powder, ginger, pepper (but naturally), mustard, nutmeg, and mace. Others that are beginning to be appreciated are coriander, cumin (the Mexicans know these well), dill, poppy and sesame seed. Most of us prefer to use the herbs in leaf form, knowing that when they are ground they, like ground coffee, lose their potency sooner. In the leaf form the volatile or flavoring oils are retained much longer; they are released by rubbing the leaves to a powder between the hands. An excellent and complete line of herbs and spices are California's own. They are the Spice Islands brand, and they come in such handsome jars that they add charm to the kitchen as well as to the food they flavor.

Here are a few recipes that depend on one or more of the aromatic plants for character.

DILL CONSOMME

This is a quickie: Combine 2 cans of consommé with 2 cups of tomato juice. Add ¼ cup of minced onion and a teaspoon of dill seeds, crushed. Season with salt and pepper and simmer for 10 minutes. Strain and serve with a thin slice of lemon as a garnish.

COLE SLAW

Another simple way to use dill is in a dressing for cabbage. Mince a medium-sized onion, slice a small green cabbage thin as you please, grate a couple of carrots coarsely, cut a cucumber into tiny dice, and combine them all in a commodious bowl. Now crush a tablespoon of dill seeds in a mortar with a pestle (or a heavy bowl with a wooden spoon), and mix them into 1 cup each of sour cream and mayonnaise. Add salt, pepper, and a tablespoon of vinegar, and dress the cabbage mixture with this about an hour before serving.

SESAME SEED SAUCE

Toast ¼ cup of sesame seeds by stirring them in a dry skillet over a hot fire until they are the color of salted almonds. Melt ¼ pound of butter, add a teaspoon of flour, cook a minute, then add 2 tablespoons of lemon juice and 2 of water. Also the sesame seeds. Serve as a sauce for asparagus, new boiled potatoes, cauliflower, or noodles. Enchanting.

HERB DUMPLINGS

The humblest stew becomes a thing of glory when topped with these flavorsome and fluffy dumplings. Mix a tablespoon of minced parsley, a tablespoon of minced chives, and ½ teaspoon of minced sweet basil or marjoram, with 2 cups of flour, 2 teaspoons of double-action baking powder, ¾ teaspoon of salt, and ¾ cup of milk (or a little more). Drop in spoonfuls on the top of bubbling stew, cover closely, and cook for about

2 minutes. No fair peeking! And don't forget how good these are with fricassee chicken, too.

CHICKEN TARRAGON

This is perhaps one of the simplest of the world's classic recipes—one that should be in every cook's repertoire. Use frying or broiling-sized chickens, and have them disjointed. Heat 4 tablespoons of butter, or butter and cooking oil, in a heavy skillet. Add the chicken which has been lightly dusted with flour. Cook quickly until prettily browned on all sides, then sprinkle with salt and pepper, cover the skillet, and cook gently for about 20 minutes. In the meantime soak 3 tablespoons of fresh tarragon leaves (or 1 tablespoon of the dried) in a cup of white wine. Pour over the chicken, turn up the heat, and reduce the wine to about ¼ cup. Serve at once with new potatoes or rice.

TONGUE TARRAGON

Here, again, is a recipe that depends on tarragon and white wine for its excellence. Cover a fresh tongue with water, add a sprig of tarragon, a piece of bay leaf, and a couple of sprigs of parsley—also 2 teaspoons of salt—and simmer until just tender; anywhere from 2 to 4 hours. Skin the tongue and remove the bones at the root end. Put it in an earthenware casserole. Now chop a small onion, a carrot, and 2 stalks of celery, and wilt them in a couple of tablespoons of butter. Add to the casserole, along with 2 tablespoons of fresh tarragon or 1 of the dried, and a cup each of white wine and tongue stock. Salt and pepper goes in here, too. Now the tongue is cooked in a moderate oven, basting a bit, until the meat is glazed, the stock reduced. Serve it from the casserole and be sure to have plenty of hot crusty bread for sopping up that salubrious sauce.

BÉARNAISE SAUCE

This classic—and wonderful—sauce is good with charcoal-broiled steaks, but it is just as good with a modest meat loaf. It's extra special with fish, simply poached or steamed, and what it does for plain boiled potatoes is sheer magic. Cook ¼ cup of tarragon vinegar with a minced shallot (or green onion) until it has almost evaporated. To it add ¼ pound of butter and let it melt. Now put 2 egg yolks in a heavy round-bottomed bowl and place it over hot (just under the boiling point) water. Whip in the butter, drop by drop, as you add the oil in making mayonnaise. Add also a very little salt, pepper and mustard. When the butter has all been added, continue stirring over the hot water until the sauce is thick. Don't let it overheat—it will curdle. (If it *does* curdle, add a few drops of boiling water and stir like crazy.) As you have no doubt discovered by now, this is just a hollandaise sauce, plus herbs and spices.

CURRY SESAME APPETIZERS

Benne seeds, they call the sesame in the South. By either name they taste like more. These little snivvies, to serve with drinks or soups or salads, are made like pastry. Toast a cup of sesame seeds by putting them in a dry skillet and stirring them over a fairly hot fire. Cool. Combine them with 2¼ cups of flour, 1/3 cup each of lard and butter, 2 teaspoons of salt, and 2 teaspoons of curry powder. Mix as you do pastry, adding water to make a dough. Roll about a quarter of an inch thick, cut in squares or triangles or diamonds (or in long thin sticks) with a pastry wheel, and bake in a hot oven until brown.

CURRIES

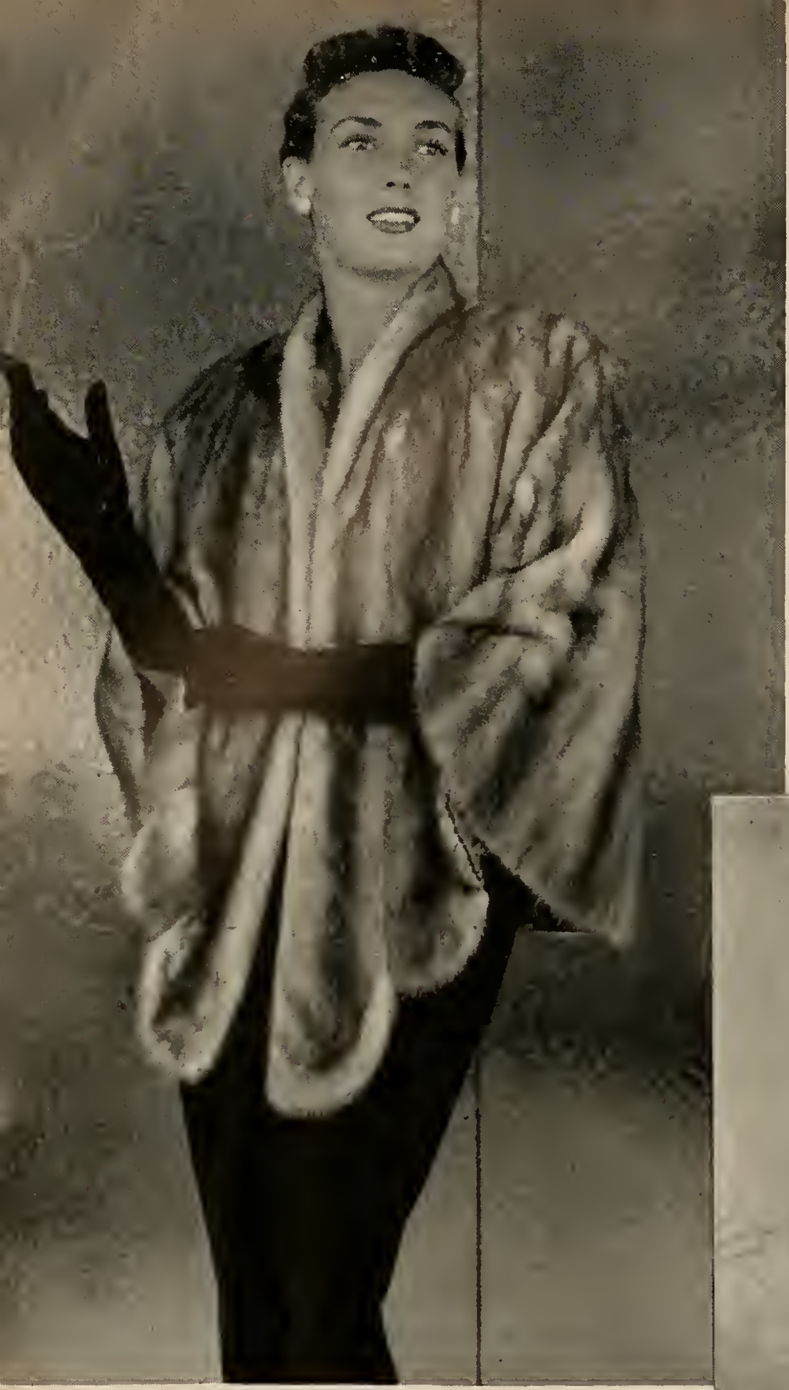
A curry is probably the spiciest of the world's dishes, because curry powder is not *one* herb or spice, but a number of them—usually turmeric, coriander, cumin seeds, ginger, pepper, caramom, chili, cloves, fennel, mustard, and even poppy seeds. But don't let that stop you—all these ingredients, ground and properly blended, are available as curry powder. Make sure you purchase a good brand, and be doubly sure that it is reasonably fresh. A curry powder that has been standing on your shelf for 2 or 3 years might better be junked than used—its flavor will have faded away. Just what constitutes a proper curry is as controversial a subject as the right proportions for a Martini—it's also much more complicated. Every province in India has its own curry; so does Hawaii and the East Indies. A curry that might be absolutely authentic in Bengal might cause raised eyebrows in Mysore. And who cares, as long as the curry is good eating? Here is a basic recipe that can be changed to suit your own ideas and palate and larder. It uses lamb or mutton, but would be just as good made from beef, veal, chicken, rabbit, or even meat balls.

LAMB CURRY

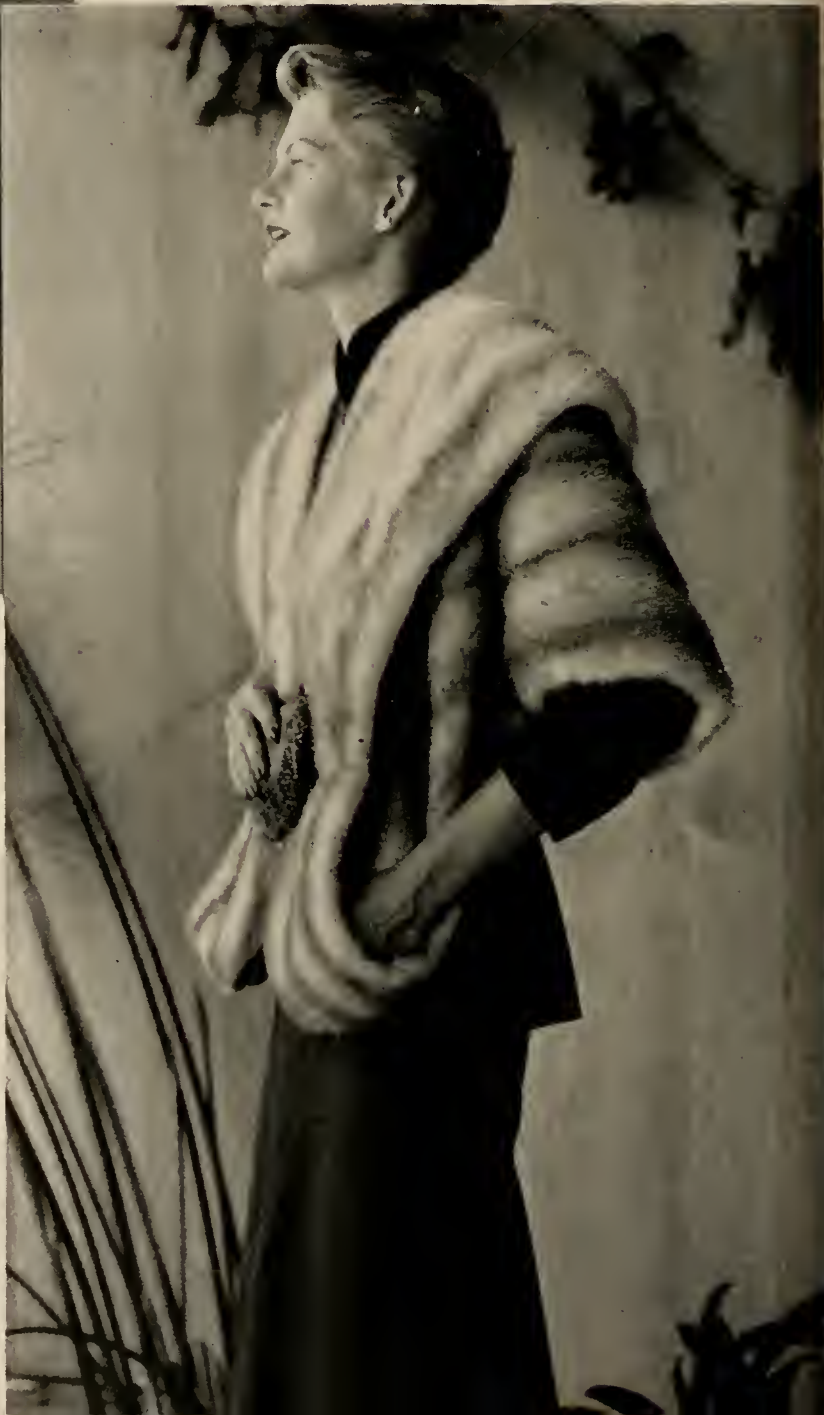
Have 4 pounds of boneless lean lamb or mutton cut into good-sized chunks. Chop a large onion fine, mince a clove of garlic, and chop a sour apple. Cook them all in ¼ cup of butter or shortening until wilted, add the meat, and sear it on all sides, using a little more shortening if necessary. Now comes the curry powder—you decide how much; anywhere from a tablespoon to 3 of them, probably, but it depends on the strength of the curry and the palate of the cook. So taste. Salt and pepper, too, should be added at this point. And liquid. Use either stock or water or tomato juice. Some people say that tomato is a *must* in curry, but that is just another of those opinions. The amount should be enough to almost cover the meat. A couple of tablespoons of lemon juice is in order here, too. Cover the pot and let it simmer gently until the meat is tender, correct the seasonings, and if possible put it away until tomorrow. That extra day will blend the flavors and make the curry even better. Reheat and serve it with rice and with as many condiments as you can garner. A chutney for sure and three or more of the following—each one in a separate bowl or dish (a compartment dish is sometimes used, and nicely): fresh cocoanut, either grated or shaved, toasted cocoanut chips, peanuts, cashews, almonds, crisp crumbled bacon, chopped onions, either raw or fried, Bombay Duck, tiny shrimps, boiled or sauteed, chopped hard-boiled egg, minced green pepper, diced candied ginger, poppy seeds, raisins, and the like. The list could go on forever. As for the chutney, if you don't want to spend the money on one of the imported ones, make your own preserved one. Or emulate the Indians and serve a fresh one. These are made by chopping fresh fruits—apples perhaps—and mixing them with raisins, chopped onion or chives, green and red peppers, fresh or preserved ginger, finely-minced garlic, and perhaps chopped celery or cucumbers or tomatoes. This mixture is seasoned with plenty of salt, chili powder and/or cayenne, vinegar and sugar. Work out your own, but try to remember your proportions. It will probably be so popular that you will want to repeat it. Another uncooked chutney that you could also serve is made with herbs. Pound a cup (tightly packed) of mint leaves with a clove of garlic until it is a paste. Add the juice of half a lemon, salt, and cayenne. This is good. The accepted method of serving a curry is to put a good-sized spoonful of rice on the plate, ladle the curry over it, then top with any or all of the condiments. If this seems like just so much mess to you—and it does to many—there is no reason in the world why the condiments shouldn't be put on the side of the plate. Suit yourself. The best beverage to serve with curry—aside from water, that is—is beer. Wine is just wasted, the dish is too highly seasoned to make tasting it possible. A curry meal. being as filling as it is, needs a light and cool dessert. Fresh pineapple is nice, but so is almost any fresh fruit. Or you might serve a fruit compote: poached plums and pears and peaches, with the added color and flavor of some fat Bing cherries. And, just to add an exotic and delightful touch to the compote, try flavoring it with a little ground coriander.

Some people think that the use of herbs and spices in cooking is a pretty tricky business. That is just as much twaddle as is the all-too-often accepted idea that it is better to serve no wine at all than to serve the wrong one. The right seasoning, like the right wine, is the one that tastes good to *you*. It doesn't matter if every herb chart ever compiled says that basil is *the* herb to serve with tomato—if marjoram tastes better to you, go ahead and have it. The only thing about herb cookery is that it shouldn't be overdone. One herb-flavored dish in a meal is usually enough.

There, then, is just a hint of why your spice closet should be well stocked. Gone are the days when a package of "poultry seasoning" and a box of cinnamon was considered all that was necessary for cooking. A good selection of herbs and spices and savory seeds is a great help in preparing everyday as well as party-day meals, and an herb garden—even a tiny one—is something that every good cook yearns for.

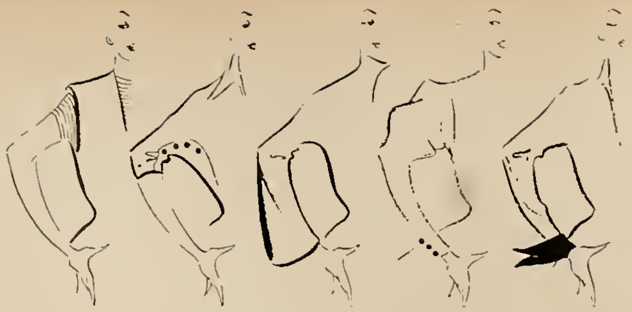


Luxury Mood of Mink

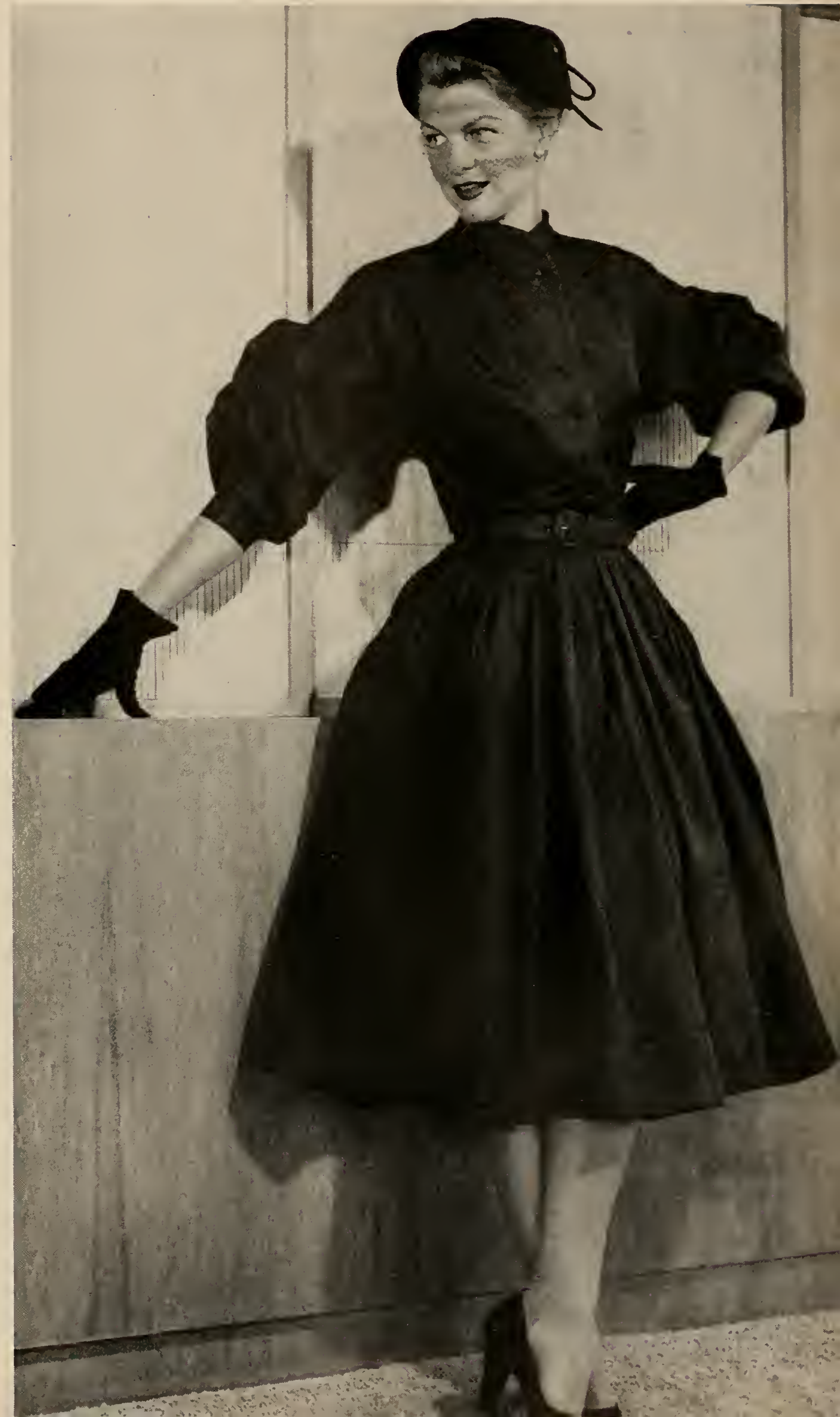


The mood of mink is translated by Teitelbaum Furs, Inc. with these two exquisite Breath-of-Spring cape jackets . . . the long and luxurious version in an Aleutian mink, the double capelet with pouch pockets in Silver Blue. The beautiful fur, the finest investment you can make; at T. W. Mather Co.. Pasadena; Joseph Magnin Co., San Francisco; Kahn Brothers & Pinto, New York; A. Golanski, London; Meyers Emporium. Sydney. Australia.

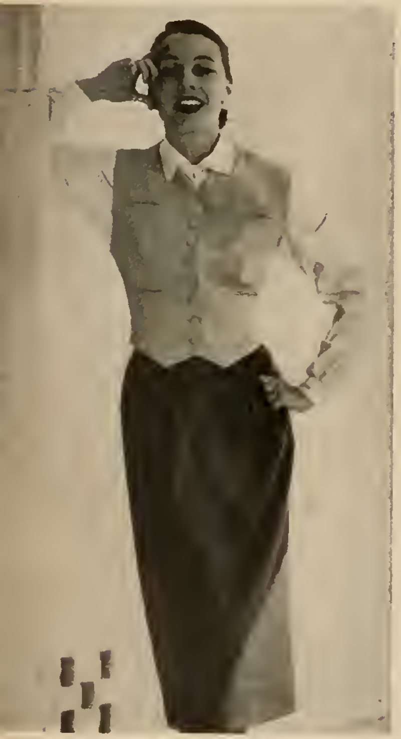
her heart is on HER SLEEVE

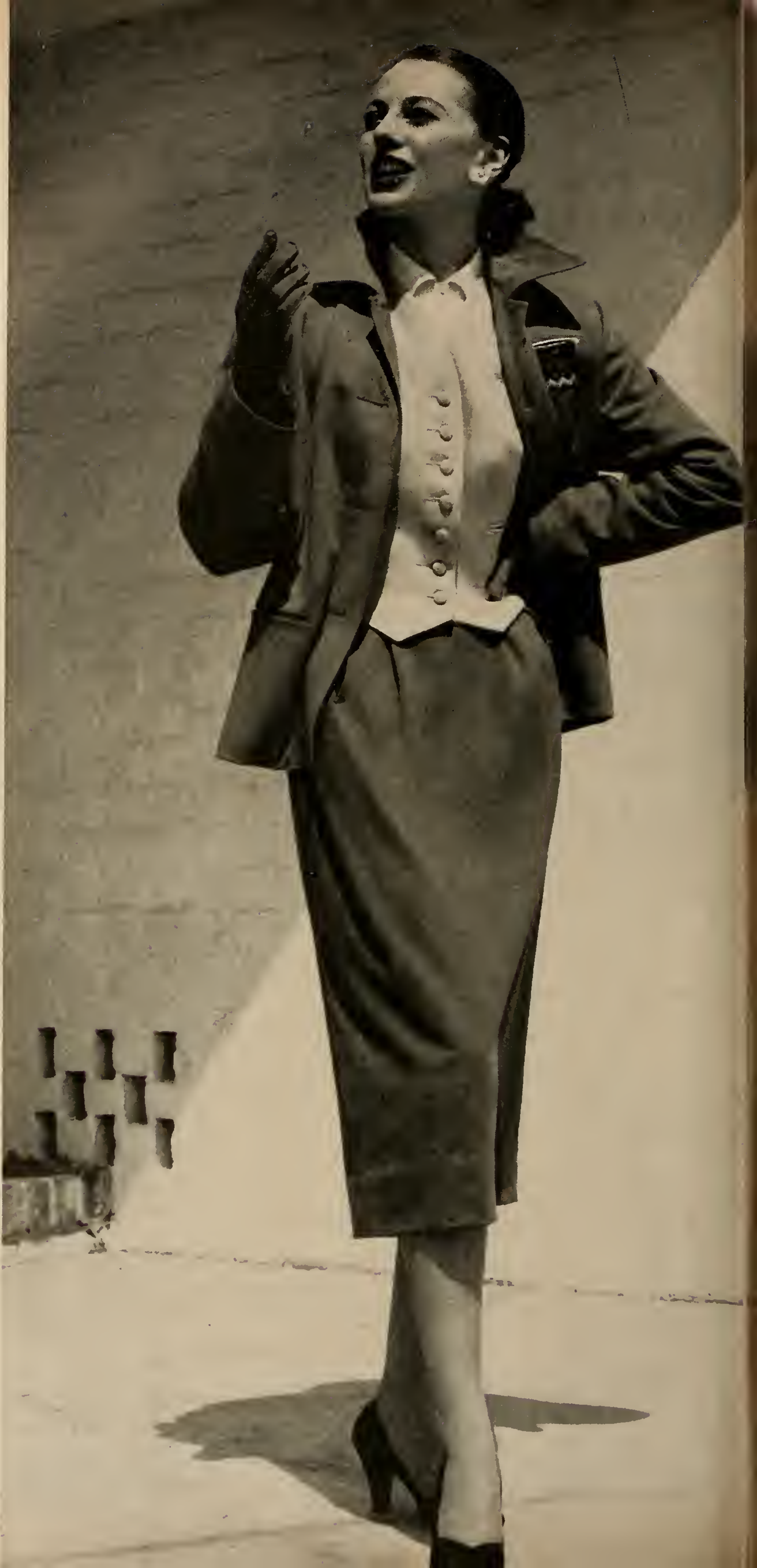


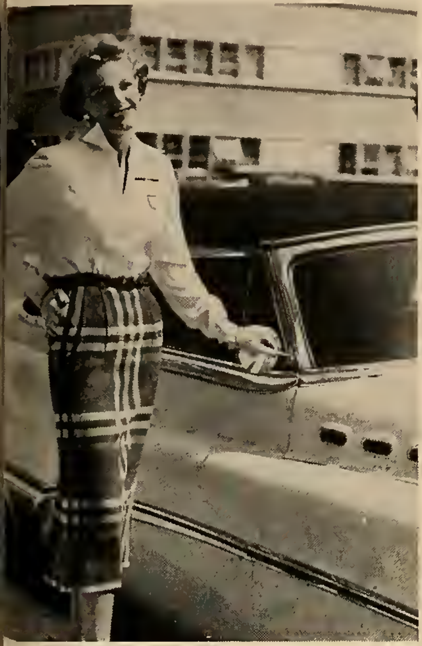
Fashion's newest love . . . the sleeves you'll wear! Whether the skirt be slim or extravagantly full, there is importance to the sleeve of fashion. *There is a decided trend toward* . . . a modified leg-o'-mutton, toward the bishop sleeve; toward bright lantern fullness, or chicken leg slimness with a flared cuff; there's the deep-deep dolman, the kimono sleeve with an under-sleeve . . . or buttons to accent and exaggerate . . . *the importance of sleeves. Pictured right,* for your dramatic entrance . . . push-up sleeves snugged by tiny buttons . . . voluminous skirt, of pure silk faille. created by Georgia Bullock. About $110, in sizes 10-16 at Hattie Ltd., Menlo Park. Calif.; Carson, Pirie Scott & Co., Chicago; Gunther & Jaeckel, New York.



"Match-ees", De De Johnson's version of fall separates for town and country wear . . . in Caressuede, a knit fabric with a sueded surface, and colors that speak well of California. The box jacket has an elegant embroidered tab on slot pocket, the weskit is fitted and pocketed. The slim skirt has trouser pleats, concealed slot pockets. With the ensemble, a sharply tailored shirt of Raylaine flannel. The jacket is about $40: weskit $18, skirt $23, shirt $18 at J. W. Robinson's, Los Angeles; Gimbel's, New York; Kline's Clayton store, St. Louis; The Fair, Fort Worth.

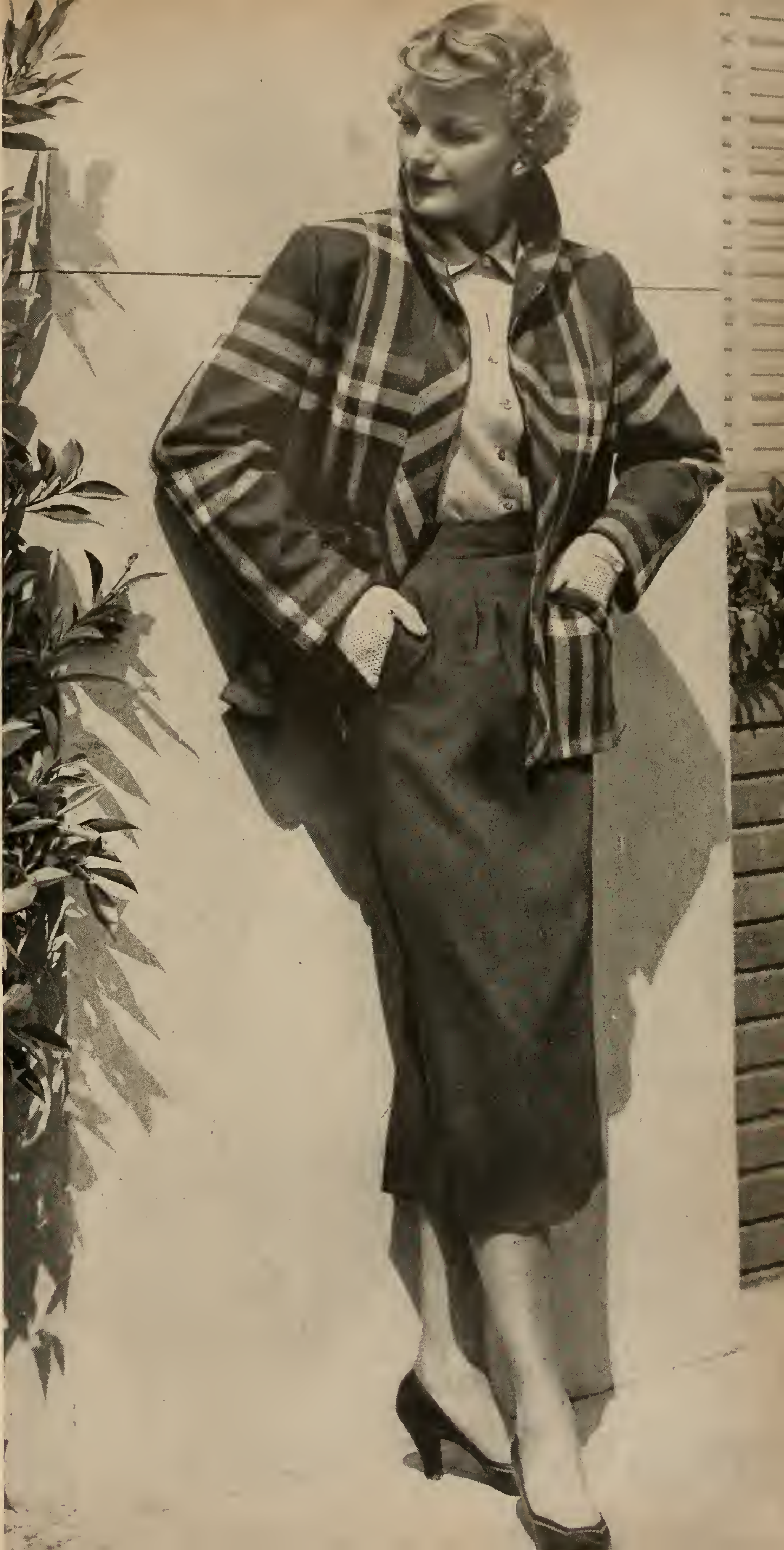


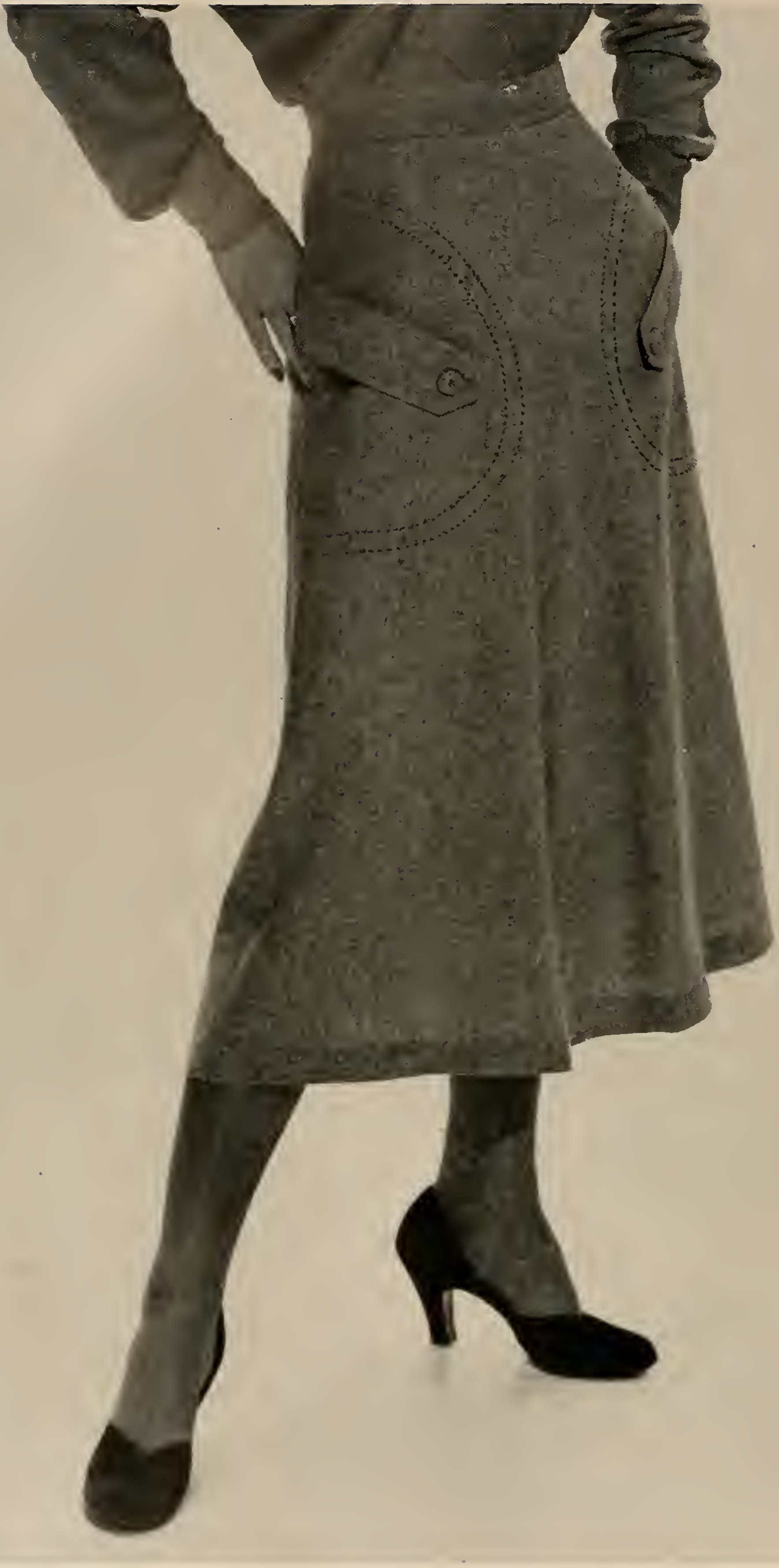




Another group to mix or match . . . in wool and worsted, De De Johnson fashions a gay multi-colored jacket of Hoffman's wool plaid, cuts a bias band to form collar, accent slash pockets.

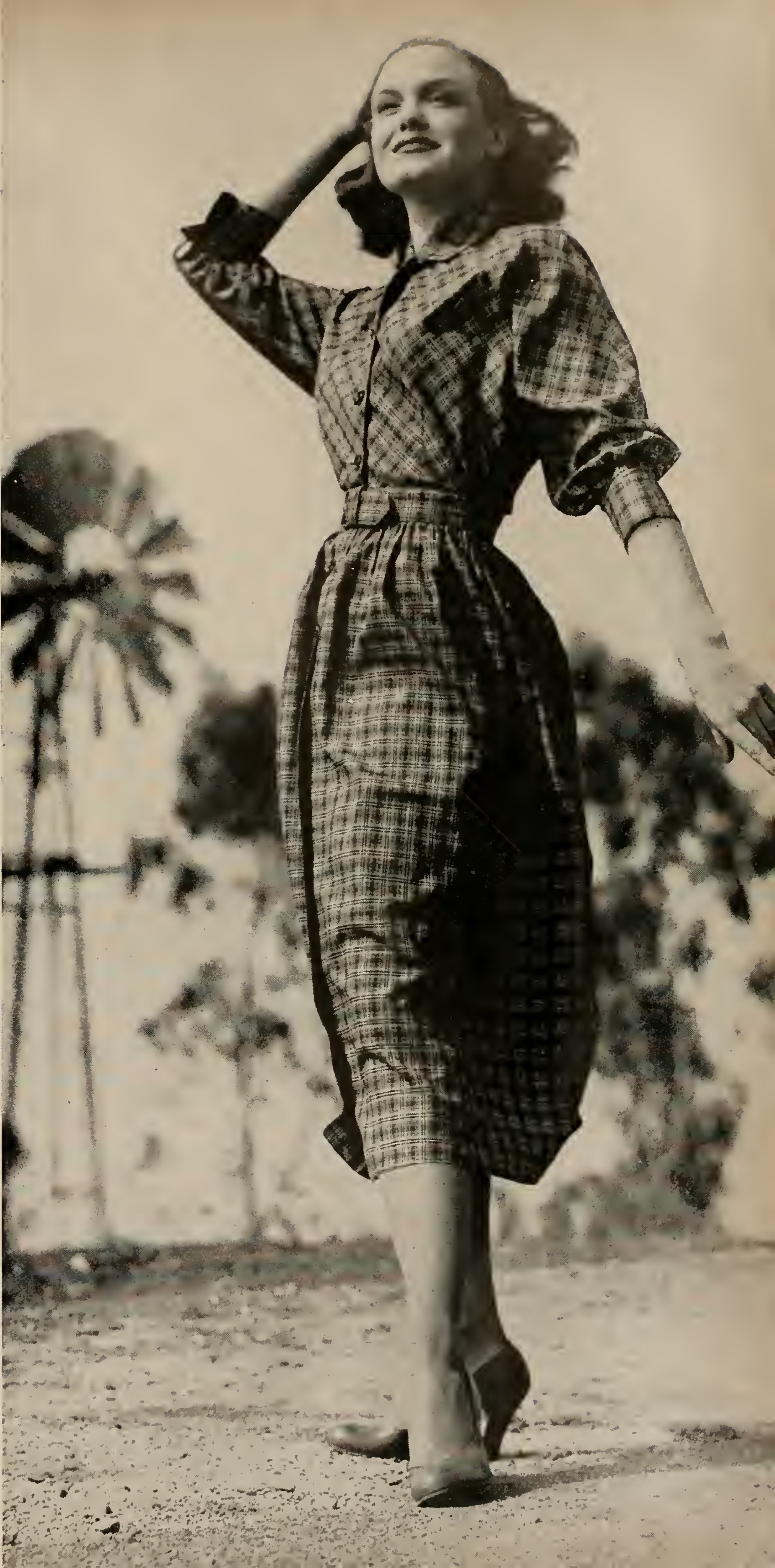
Lined with bright crepe, jacket is worn over narrow skirt of imported English wafer worsted, has a low pleat in back for easy strides. *Above,* tapered plaid skirt has side seam slit-like pleats . . . series of loops hold narrow leather belt in place. Again, with tailored shirt of Raylaine flannel in colors to match or harmonize. Plaid jacket about $60; plain skirt $25, plaid skirt $30, shirt $18; available at The Fair, Fort Worth; Lindburg's, Oakland; Maison Blanche, New Orleans; Woolf Bros., Kansas City, Missouri.





The grey flannel skirt, this fall's version . . . basic to your casuals wardrobe. Wear it with a crisp shirt, ribbed sweater, or as here, with a cotton jersey. Tailored pockets are outlined with saddle stitching, in all wool. By Preview Sportswear. 10-18. about $11 at Bullock's, Los Angeles, Marshall Field & Co., Chicago, Younker's of Iowa.

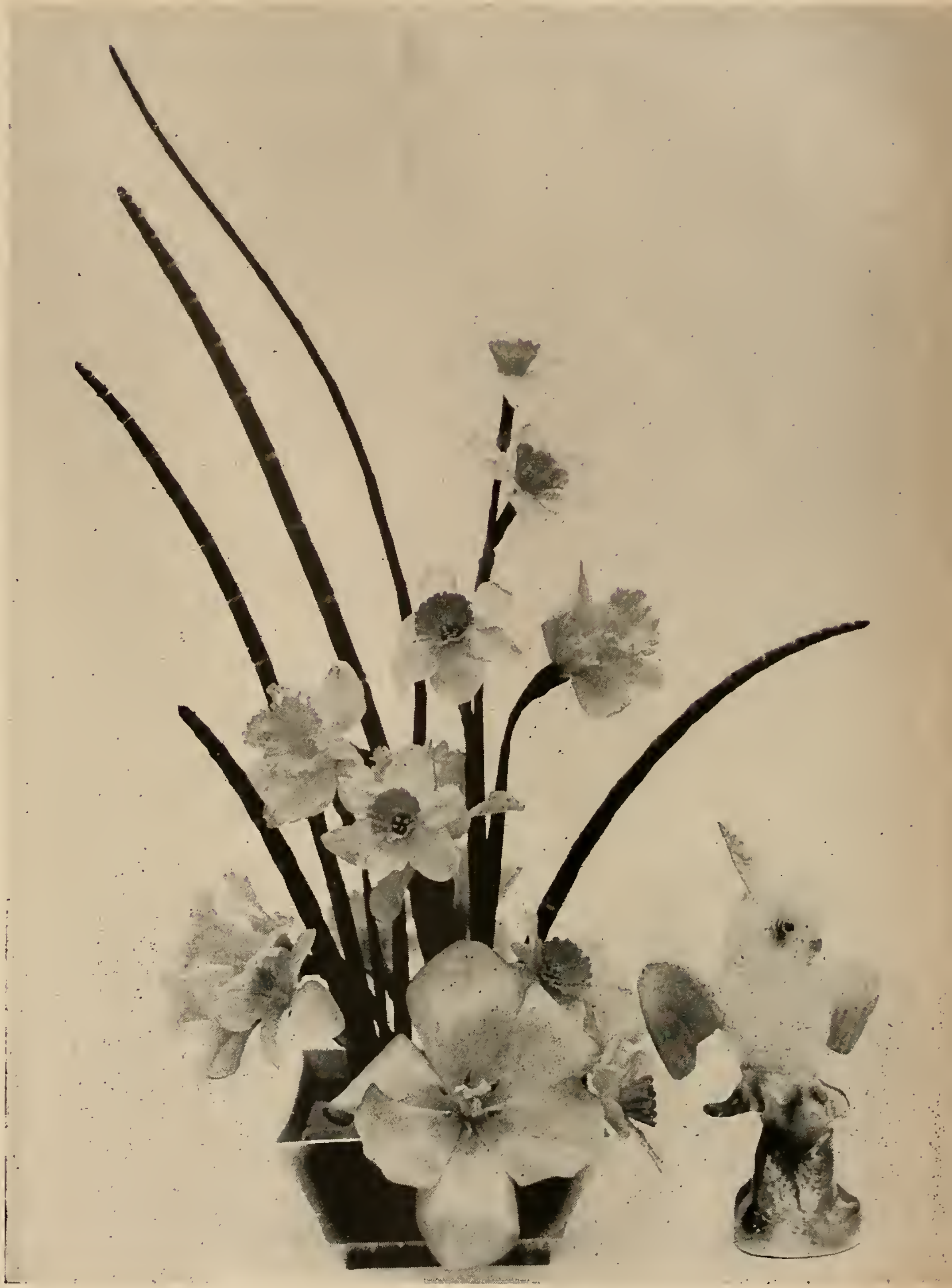
Dark cotton plaid to wear now . . . until the last days of Indian summer. Betty Barclay design in the coat dress with buttons from neckline to hemline. In autumn colors, the dress that takes you everywhere . . . price a definite point. Junior sizes. about $11. You'll find it at J. W. Robinson Co., Los Angeles; D. H. Holmes, New Orleans; Best's Apparel, Seattle and A. Harris & Co., Dallas.



"Back Ttalk" . . . jaunty topper you'll want for crisp fall days . . . of Talbot's all wool suede from Sport-Lane of California. About $23 at Bullock's, Los Angeles; The Emporium San Francisco; Stix-Baer & Fuller. St. Louis; Landsburgh & Bros., Washington, D. C.

Figurines With Flowers

by Laura McVay



Some flower stylists frown on the use of figurines with flower arrangements. Others feel that they give life and interest. If you are of the second school of thought here are a few simple suggestions which will add to the charm of their use in an arrangement.

If the flowers are placed to one side of a shallow container and you wish to use a figure in the water, be sure to choose a subject for your figurine which in life is naturally attracted to water. A crane. duck, tern, swan or frog would be suitable. To place a human figure in water where her feet will always be wet is distasteful. Rabbits or birds with a dried arrangement would be consistent or a white madonna with white lilies, both symbolizing purity.

The second suggestion is to be sure the color of the figurine is harmonious with the flowers. To use a figure just to be using it when it does not enhance the beauty of the flowers is bad judgment. The container shown in the illustration is dark green, the flowers shades of yellow and the inch or snake grass dark green. The cockatoo was selected because the base is green and the crest and wing tips a soft yellow.

The placement of a figure is important. It should be placed near the arrangement making it a definite part of the picture and yet not so close that it becomes confused with the flowers. Line and rhythm should be considered. Notice again the illustration. The crest of the cockatoo follows the line of the snake grass at the left. The figure could have been placed so that the crest would have pointed up, thus making a confusion of lines. The crest and four lines of the snake grass all flow in the same direction. The fifth stalk curves over the figure, tying it in and making it more a part of the composition.

Try to keep the figure in reasonable proportion to the size of the flowers. Huge figures with small flowers or small figures with large flowers are not pleasing. If you will use these few suggestions you will find much enjoyment in making a collection of and using attractive figurines.

IRENE:

(continued from page 17)

launched when she bought it." Then came Dolores del Rio and more and more notables, until she moved into a little salon up on the Sunset Strip.

Some years later Bullock's Wilshire, one of Los Angeles' finest specialty stores, "discovered" Irene and moved her and her entire staff into their new custom salon. For eight years she reigned as fashion dictator, dressing the city's wealthiest and most discriminating women.

FROM RETAIL TO PICTURES

Her clientele included picture stars as well as society leaders, and it was inevitable that she be lured by Louis B. Mayer to take complete charge of the wardrobe at Metro-Goldwyn-Mayer studios. She surrounded herself with a competent staff and for five years devoted herself to the wardrobe of every M.G.M. production.

At first she had a contract that gave her permission to open her own business and still keep her full-time studio position. However, this proved too strenuous even for the energetic Irene and she gave up all except an occasional picture assignment in order to give Irene, Inc. the time it deserved. In 1947 she and Christian Dior received the two Neiman-Marcus fashion awards for "Distinguished service in the field of fashion." Her judgment was vindicated!

Irene started her wholesale business with twenty stores carrying her collection; today thirty-seven of the finest shops in America spotlight the Irene clothes in their best departments. Bullock's Wilshire is her Los Angeles store, and the Irene fashion shows at that store are highlights of each fashion season.

That about sums it up. Irene is a good designer because she is a *whole* person: she throws herself into each task with the same vitality and enthusiasm, the same zealous striving for perfection. And once she has achieved it . . . as now . . . you can depend upon her to never let it go!

Preview Sportswear's fashions shown on pages 2 and 3 are available at these fine stores throughout the country:

Alhambra, Calif.: Lieberg's, Arcadia, Calif.: Peter Pan Shop, Astoria, Ore.; Morton's, Bakersfield, Calif.: Malcolm Brock Co., Casper, Wyo.: Stuart's, Centralia, Wash.: Mabina's, Cheyenne, Wyo.: Paris Style Shop, Chicago, Ill.: Marshall Field & Co., Culver City, Calif.: Quists, Denver, Colo.; Amter's, Des Moines, Iowa: Younker's, Dodge City, Kan.: Perrill's, El Centro, Calif.: Hazel Bersch, El Monte, Calif.: Miss & Matron Shop, Eugene, Ore.: Kaufman Bros., Eureka, Calif.: Daly Bros., Fresno, Calif.: Gottschalk's, Fullerton, Calif.: Kingsbury's, Holtville, Calif.: Swanson's, Huntington Park, Calif.: Lee's Dept. Store, Houston, Texas; Palais Royal, Inglewood, Calif.; Scott's, John Day, Ore.: Milady Shop, Kansas City, Mo.: Chasnoff's, Kelso, Wash.: Sanborn's, LLas Vegas, Nev.: Johnson's, Lincoln, Neb.: Hovland-Swanson, Long Beach, Calif.: Columbia, LLos Angeles, Calif.; Bullock's, Millbrae, Calif.; La Mia Shoppe, Modesto, Calif.: Town & Country Shop, North Platte, Neb.: Freed's, Ontario, Calif.: P. E. Ostran & Co., Pasadena, Calif.: Nash's, Petaluma, Calif.: Nash's, Petaluma, Calif.; Fashion Lane, Pomona, Calif.: Hiatt's, Port Townsend, Wash.: Port Townsend Dept. Store, Salt Lake City, Utah: Z.C.M.I., Sacramento, Calif.: Hale Bros., San Diego, Calif: Lions Clothing Co., San Rafael, Calif.: Marin Smart Shop, Santa Barbara, Calif.; Mitzi's, Santa Ana, Calif.: Mattingly's, San Bernardino, Calif.; Abbott's, Saratogo, Calif.: Swanee Shop, Seaside, Calif.: Berg's, Seattle, Wash.: Mast's, Shreveport, La.; Palais Royal, Stockton, Calif.: Brown House, Tacoma, Wash.; Lyon's Apparel, Tucson, Ariz.: Albert Steinfeld's, Ventura, Calif.; Hunzikers.

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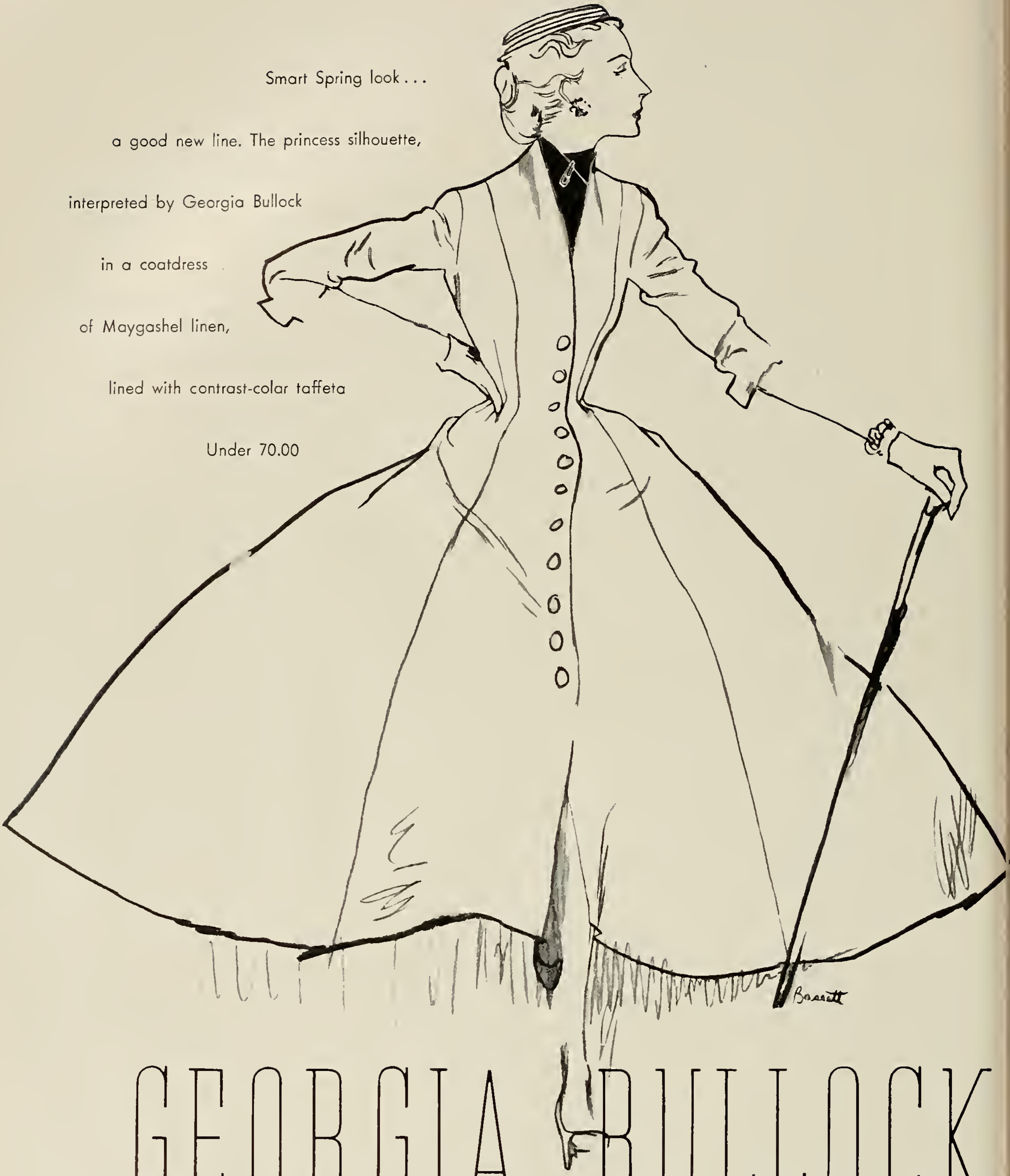
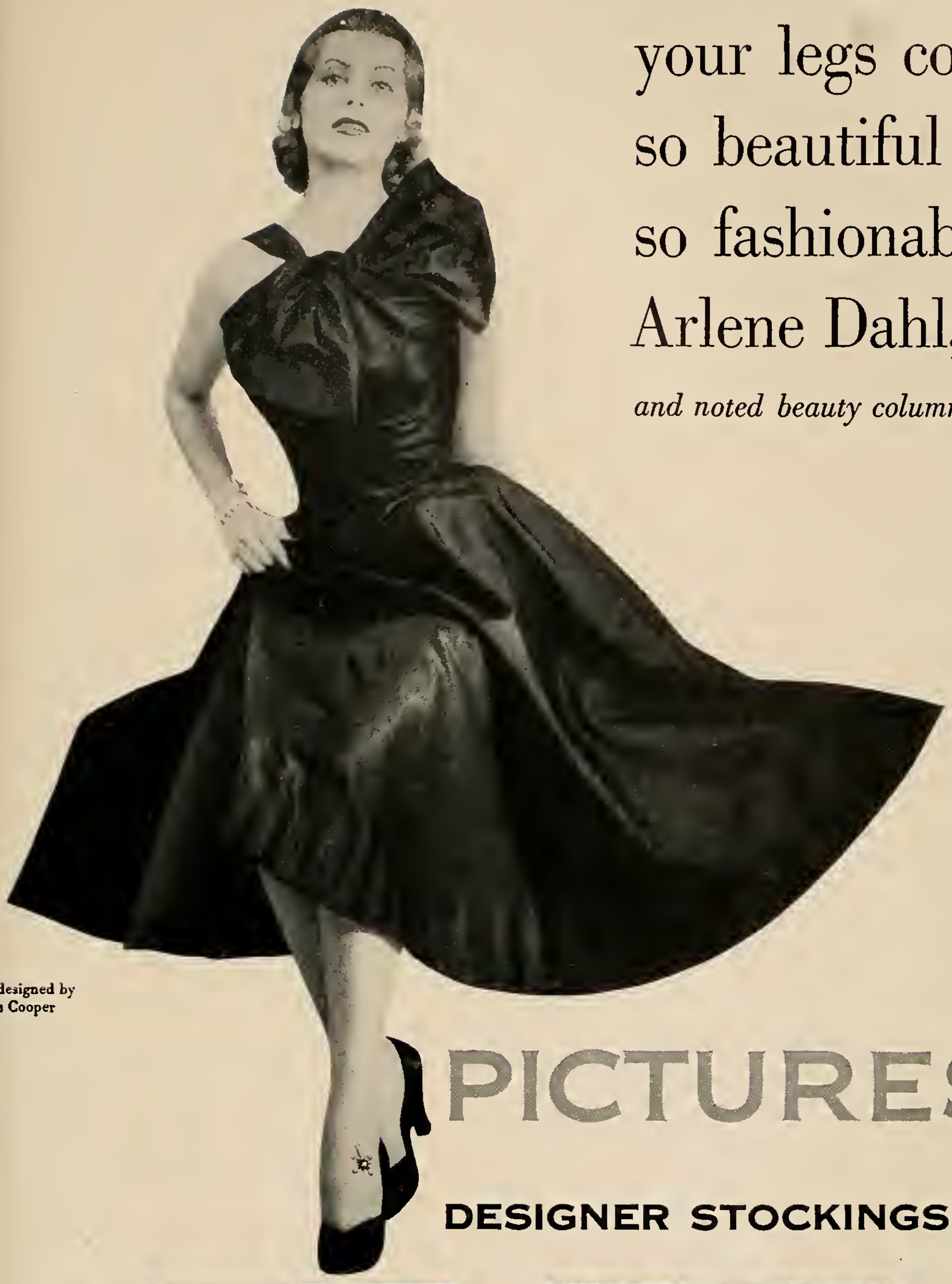


GEORGIA BULLOCK

For nearest store, write Georgia Bullock, Inc.,
Los Angeles 38, California



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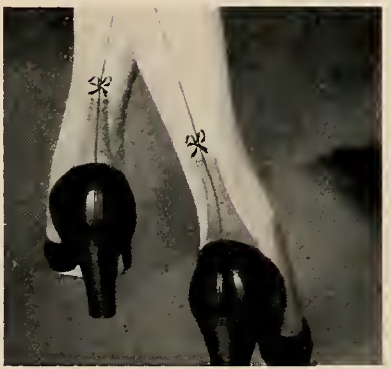

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WINTER 1951

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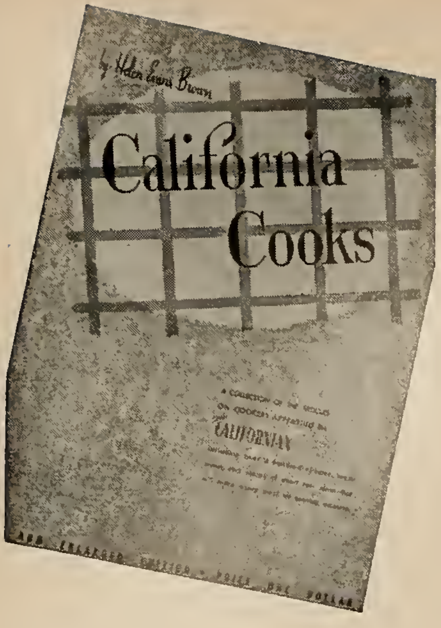
VOL. X No. 7

Pat Premo



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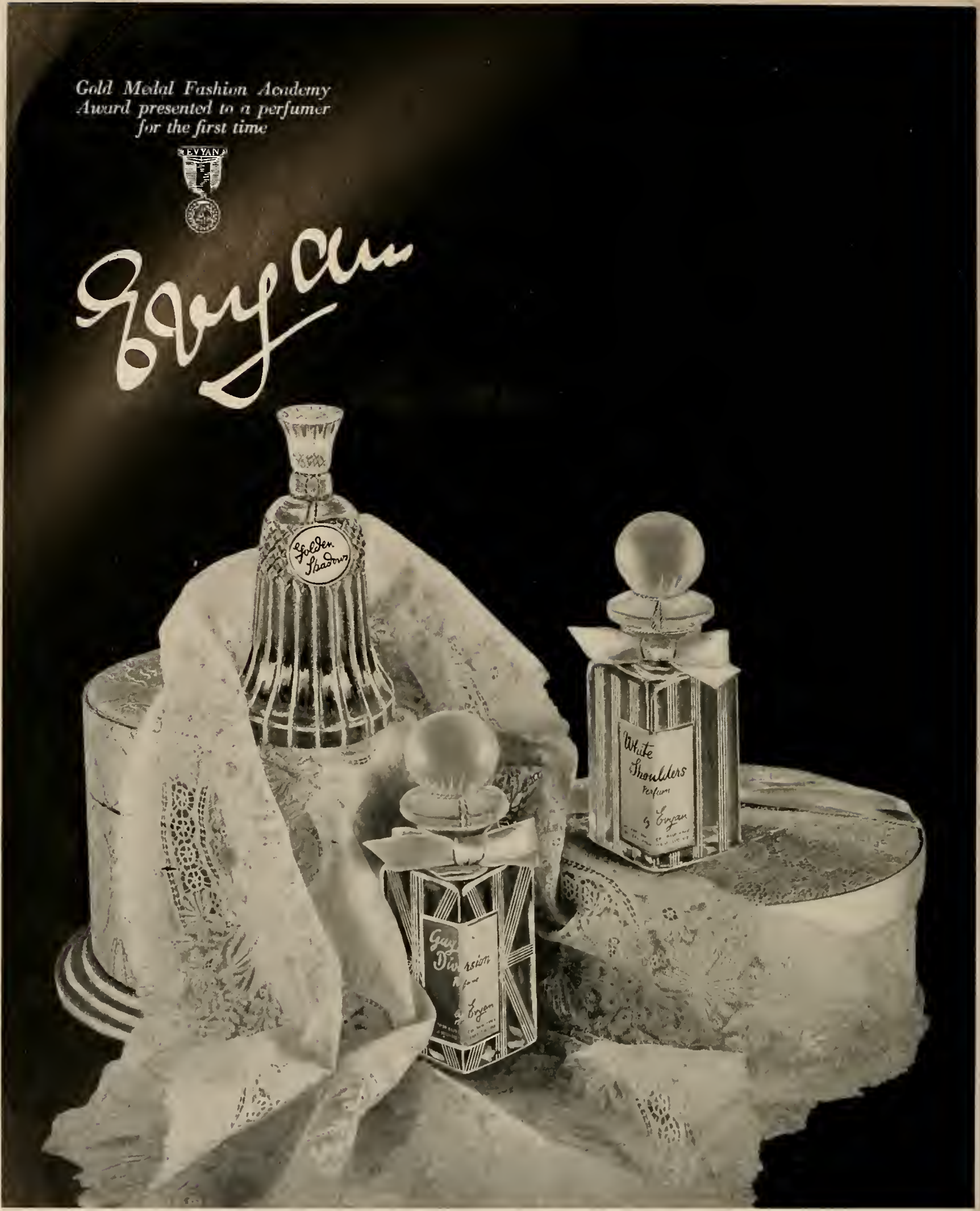
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VOL. X NO. 7 . . . . WINTER, 1951

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The CALIFORNIAN

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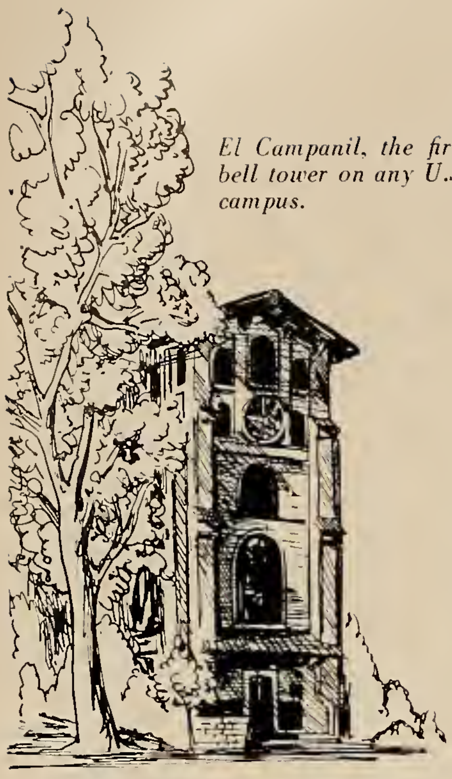
Mills Hall, elegant Victorian structure built in 1871, stands in the midst of the Mills campus in East Oakland. The college moved here from Benicia in 1871. Students of that period stand in foreground with Dr. Mills (at right, with beard).



El Campanil, the first bell tower on any U.S. campus.

MILESTONE AT MILLS

One splendid California morning a few elegant young ladies arrived, bag and baggage, at Benicia, the state capital. For all their crinoline and finery, they came from "the diggin's," from Rough and Ready, from Uniontown, Michigan Bar, Hangtown; from Poker Flat, Bear Gulch and Pinch 'Em Tight.

They came to open the doors of the Benicia Seminary. There weren't many of them. Indeed there weren't many women in California at all, and ladies were even scarcer. It was 1852. Only two years before California had attained its hairy chested statehood. The Gold Rush was at its peak. James Marshall who had found gold at Sutter's Mill had just begun his futile efforts to claim some benefits from his discovery in the raceway on the American River. The Barbary Coast had come into flower, but few of its inhabitants were candidates for the Benicia Seminary for young ladies.

The Sonora Herald had printed a "Creed of California," and the United States Congress had it published by special Act. It ended like this: "The miner believes that California, with all its social drawbacks, is not only a great country, but that it is in every sense the best place in the world for a working man, and only awaits the coming of a good, sensible, intelligent class of noble minded women to make the desert to blossom as the rose, and man to become rich, contented and happy. So mote it be."

Thus, on this splendid California morning in 1852, the stage coaches arriving from the Mother Lode country brought their cargoes of noble-minded women to the doors of the Benicia Seminary. Feminine culture in California had found its birthplace, and the deserts began to blossom as the rose.

This was the beginning of Mills College, the first nonsectarian residence college for women west of the Mississippi. In the hundred years that it has spanned California's history it has left its mark upon the cultural growth of the once rugged West. Its alumnae include many women distinguished in the arts, sciences, business and civic affairs.

Mills is steeped in tradition, but not lost in it. Like any good pioneer, its crusade never ends and forever seeks new frontiers. The frontiers and horizons of cultural education are elusive and changing so that today Mills College, leaning upon its rich heritage, finds that the pay dirt in the California of 1952 lies in the building of women of character who can cope with and lead the struggling democratic world we now find ourselves in.

Women Are Complex

The educational program revolves around the individual. Its cultural exploration lies along the roads of fine arts, the humanities, natural sciences and home and community serv-

Mills College students stroll across compus in front of Music Building. Much of the college's cultural activities center here. Architecture represents its keeping pace with the times while retaining its California heritage.

ices. It practices what it preaches. Its basic annual fee of $1.550 tends to make it an exclusive school in the economic and social sense. But its program of financial aid actually opens its doors to qualified young ladies from all strata of society. and indeed from all parts of the world. Its democratic stature is exemplified in the absence of sororities.

Dr. Lynn T. White, Jr., president of Mills College, expresses the current aims of the college in his book, Educating Our Daughters (1950), as follows:

"Women's education would seem to be more difficult than men's because the life of an American woman in the twentieth century is more complex than that of man. She must be educated to handle options more fundamental than any which ever confront a man. The pattern of a man's existence is fairly simple. He is born; he is educated partly to be a person and partly to earn a living; he earns a living, gets a wife, begets children and works until he dies. The pattern of a woman's life today is essentially different. After she graduates from college she is faced with her first major choice: family or career (although 'career' is a glamorword for the kind of jobs most women can get). If a man marries he must work harder than ever at his career; there is no conflict. Yet, despite all the brave phrases which are currently fashionable, a married woman who tries to combine the two usually has either a token career or a token family. at least so long as her children are young.

"Moreover the woman who marries and takes her family seriously must be prepared to face a second distinctively feminine option. Twenty or twenty-five years after marriage, when normally she is in her forties, she may still have a husband about the house who needs some care and affection. but the children, who have taken the bulk of her time since she left college, have grown up and established their own homes. What is she to do with her released energies and intelligence during the next three decades? For the second time in her life she must choose as a man never chooses; for even to do nothing is to choose."

Family Studies Stressed

Dr. White's insistence upon the importance of early training in the volunteer aspects of community living lead to the widening of the study of group work under the School of Home. Community and Education Services. The development of voluntary service organizations is an American phenomenon unique in the world scene and the social value of Mills' pioneering in training students for this field is self-evident. In this course students learn of the opportunities and needs for effective community volunteer service through actual practice.

In 1948 Mills developed a major area in Family Studies to help students prepare for family living. The related courses offered in the departments of Home Economics, Education, Psychology and Child Development are so planned and integrated that the student is made aware of the importance of the family as the fundamental institution of society. Even though the student may specialize in one field such as Child Guidance. Nursery School Teaching or Foods and Nutrition, she receives unusual training for marriage in the values which contribute to family life at its highest levels.

Another forward step which indicates how Mills is staying in the educational vanguard has likewise been taken. Under the Department of Sociology and Economics a course has been instituted which surveys the normal business and legal problems in which every woman becomes involved to some extent: such as, taxes. insurance, probate of wills, guardianship of minor children. property transactions. investment procedures and so on. At the undergraduate level this course must necessarily be designed for the "consumer" rather than for the professional, but it is rigorous nevertheless. It draws upon the business community for teaching talent in that it is taught by a leader of one of the nation's great accounting firms.

Just as Mills at the beginning of World War II altered and strengthened its curriculum with new courses. so in the face of another national emergency and the economic uncertainty

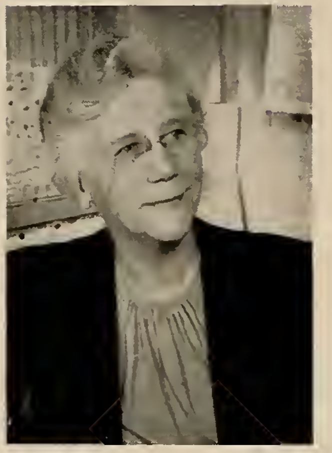
(Continued on next page)

Members of Mills' famed Bit and Spur Club at Cressmount, the college riding school.

Milestone at Mills

Dr. Lynn White, Jr., pres.

Almost as old as Mount Holyoke and Wesleyan, Mills could stare snooty Vassar square in the eye through its lorgnette, if progressive young President Lynn White, Jr. hadn't thrown the lorngette away, preferring to join the debutantes and ditching the dowagers. While the Mills heritage is rich in tradition, White refuses to confirm the prejudices of tradition. The College's 550 women students are prepared for a life of culture in society, with particular preparedness for family raising and a later middle age in community services. One professor for every seven students helps to personalize the message to suit the problem of the individual. This fall, however, President White is trading heavily on the mellow traditions of Mills to raise $2,000,000 in commemoration of its 100th anniversary.



Dr. Mary C. Burch, dean.

(Continued from previous page)

of the next decades, it is rapidly moving out to meet a new demand. For it is clear that as the military draft drains the nation's manpower, womanpower will be needed in industry and commerce as never before.

In sharp contrast to the pattern of mass education, Mills College steadfastly holds to the ideals of the small, friendly college where students and faculty have opportunity to know one another. With one faculty member for every seven students, it is apparent that personalized attention is given every student. Latent abilities are developed to the fullest.

In Spring — Horse Shows

The campus consists of 138 acres of wooded terrain, interspersed with green lawns, flowering shrubs, and proud rows of eucalyptus trees, as well as thousands of other trees—pines, poplar, acacia, elm and willow. On a California campus it is only natural that athletic activities are enjoyed throughout the year and that many students excel in sports. Riding is popular and the Mills College Amateur Horse Show given each spring is a unique feature among women's colleges. Every student must learn to swim and has ideal opportunities to do so in an outdoor pool. Other sports permit team play and there is development of an individual sport such as basketball, hockey, fencing, or golf. The excellent Health Center, located in a beautiful building and staffed by a resident physician and three registered nurses, safeguards the health of all students.

The Mills College of today is a far cry from the infant seminary that was founded by a group of Argonauts in Benicia in 1852. But the hundred year trail is logically traced, and the way is marked with its enfluence upon the cultural blossoming of the West.

It grew rapidly under the leadership of a young and capable educator, Mary Atkins, a graduate of Oberlin. For 10 years she devoted herself to the "training of healthy, companionable, self-reliant women—those prepared to be useful and acceptable in the school, in the family, and in society."

Dr. Mills Takes Over

In 1864, while on a trip to the Orient, Miss Atkins chanced to meet a Dr. and Mrs. Cyrus Taggart Mills in the Sandwich Islands. This opened the way for these two educators to take possession of the seminary in 1865. They had been former educational missionaries in Ceylon and had built up Batticotta College there.

Within five years, their work had prospered to such a degree that the seminary had outgrown its quarters. It was then that the decision was made to transfer the institution to acreage which Dr. Mills had purchased in the foothills of Alameda County, overlooking San Francisco Bay and five miles from Oakland.

On July 28, 1871, the doors of historic Mills Hall were opened to 100 students. At the time of its opening, the building was acclaimed as being a model of careful planning, fine construction and beauty of design.

As early as 1873, Mills College had assumed the cosmopolitan characteristic which has prevailed over ensuing decades. In that year more than three-quarters of the states were represented in enrollment as well as Mexico, The Sandwich Islands, England, Germany, and France. This year students come from thirty-five states. four territories and fourteen foreign countries.

44 Years at Mills

By 1877. another important step was taken; Mills Seminary-College was granted a charter from the State of California; the property was incorporated and turned over to a Board of Trustees. to be held by them and their successors forever. At Dr. Mills death in 1884, Mills was already ranked among the finest educational institutions of its kind in this country. The campus had grown to 85 acres; 3.000 alumnae and over sixteen hundred former students were widely scattered.

With the revision of the charter in 1885. the state permitted Mills College to grant academic degrees and in 1889, three Californians received the first degrees of Bachelor of Arts.

In the interim period following Dr. Mills death, two men. Dr. Homer Baxter Sprague of Yale and Charles Carroll Stratton. D.D. of the University of the Pacific served as presidents of the college. In 1890. Mrs. Mills was unanimously elected to serve in that capacity. Upon her resignation in 1909. she had, as teacher and president. carried on an educational work unique in American annals—64 years in all, the last forty-four in the institution which carries her name.

Two women followed Mrs. Mills in the presidency of the college. Dr. Luella Cay Carson, an alumna, and former dean of women at the University of Oregon. and Dean Hettie Belle Ege.

In 1916. Aurelia Henry Reinhardt became the first California woman to be made president of any women's college in the country.

To Bloom as the Rose

For 27 years, under President Reinhardt. there was growth in every direction. Within a span of 20 years campus acreage had expanded; 17 additional buildings had been constructed including four residence halls, a Music Building, and an Art Gallery. Coupled with this physical growth was the following academic growth:

A graduate school was opened in 1920, offering graduate courses to men and women who are candidates for Master of Arts or Master of Education degrees. The first Master of Arts degree was conferred in 1921.

A pair of 600-year-old Chinese dogs of the Ming dynasty guard the Mills College Art Gallery.

In 1943 the seventh president of Mills College was inaugurated, Dr. Lynn T. White, Jr., brilliant young scholar and educator.

A distinguished medievalist. he had taken his Bachelor's Degree from Stanford University before moving on to earn two Masters of Arts degrees, the first from Union Theological Seminary and the second from Harvard University. Later he traveled in Italy and Sicily doing research on the religious history of the twelfth century and received his Ph.D. from Harvard in 1934.

With ten years of teaching experience at Princeton and Stanford Universities. he offered an unusual combination of experience and youth required to meet the trials of the economically stormy period ahead.

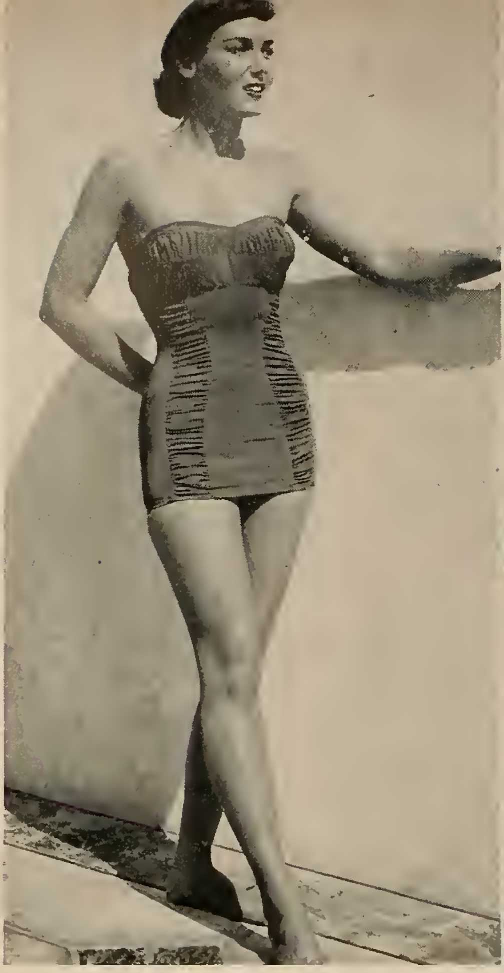
Dr. White's first curricular emphasis was placed upon the need for study of America. its traditions, institutions and culture, as well as its relation to other nations and to the individual.

Since those few young ladies first came from the Mother Lode country to the seminary at Benicia, Mills College, for a full century has brought to it and to California "a good, sensible, intelligent class of noble minded women to make the desert bloom as the rose." Mills has met the challenge of California's founders.

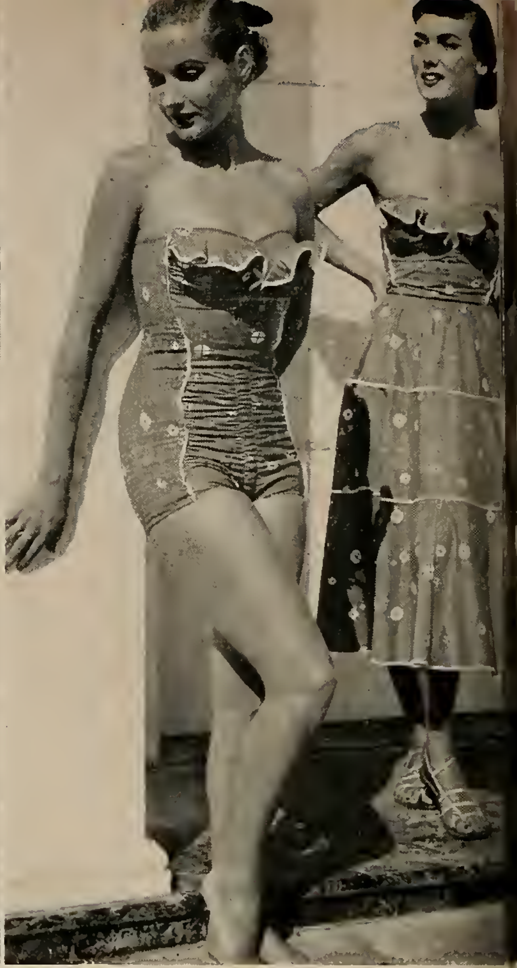
New for '52

You'll Be Swimming Pretty

Whether the snow is flying or the sun is shining outside your windows . . . NOW is the time to buy the swimsuit you'll be wearing in year '52. Reason? . . . this is the time the most exciting California suits are previewed: your choice is unlimited early in the pre-season. More . . . this is the time (if you're lucky) when you may be jaunting to the desert. the sunny coasts of Florida and/or California. the Riviera and other spas where fashion in the swim is important. We suggest you watch: THE NEW OVAL LOOK. both bodice and wrapped-front curved for glamour: the flying wing bra. the sarong drape. the fit-all. all-over shirred swimsuit. And if you're figure-lucky. you'll do well to adopt the sleek tailored lines. the boyish cuffed maillots that are just now coming into prominence. As in fashion. fabric plays an important part in your selection of swimwear. Nylon latons. *new* nubby shantungs. two-way stretch knits, exciting jacquard weaves are important . . . fluorescent laces. jacquards. and new cottons make news. For color. we quote you pumpkin. sun yellow. aqua or peacock . . . with deep brown basic and beautiful. AND NOTE: the shine fabrics and the glitter trim are "the thing" for beauty by the sea!

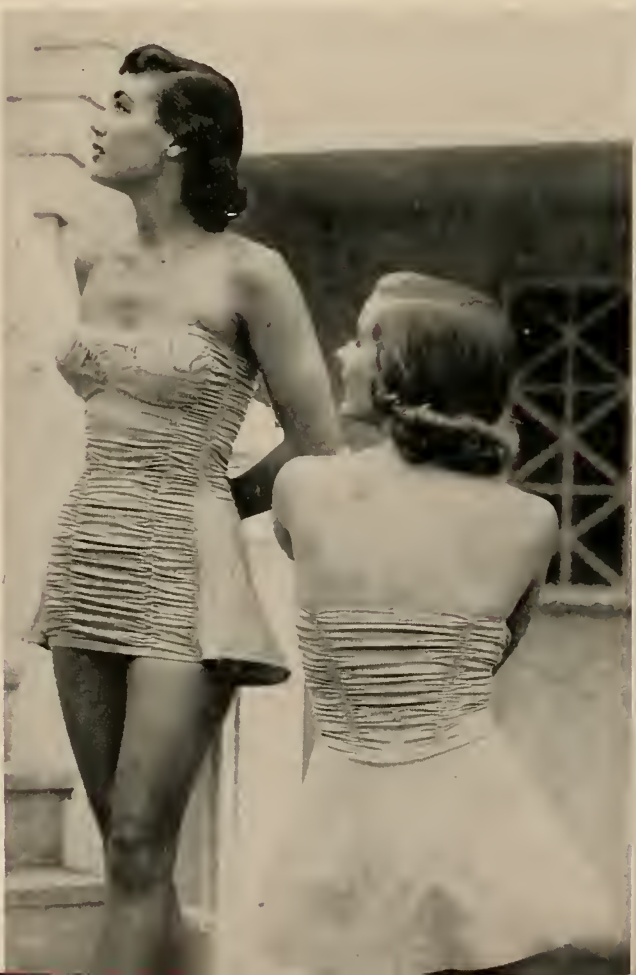


A suit with shirring goes to any length to fit every figure. of nylon laton taffeta. 25.00. Bullock's Wilshire. Los Angeles.

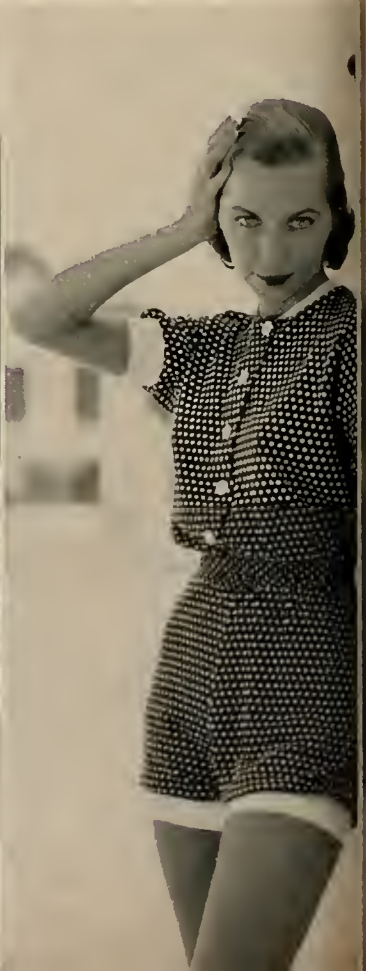


Swim suit of cotton, the back
with matletex for curve-hugging a
with the skirt, a sun dress. Suit
skirt 10.95. J. W. Robinson. Los

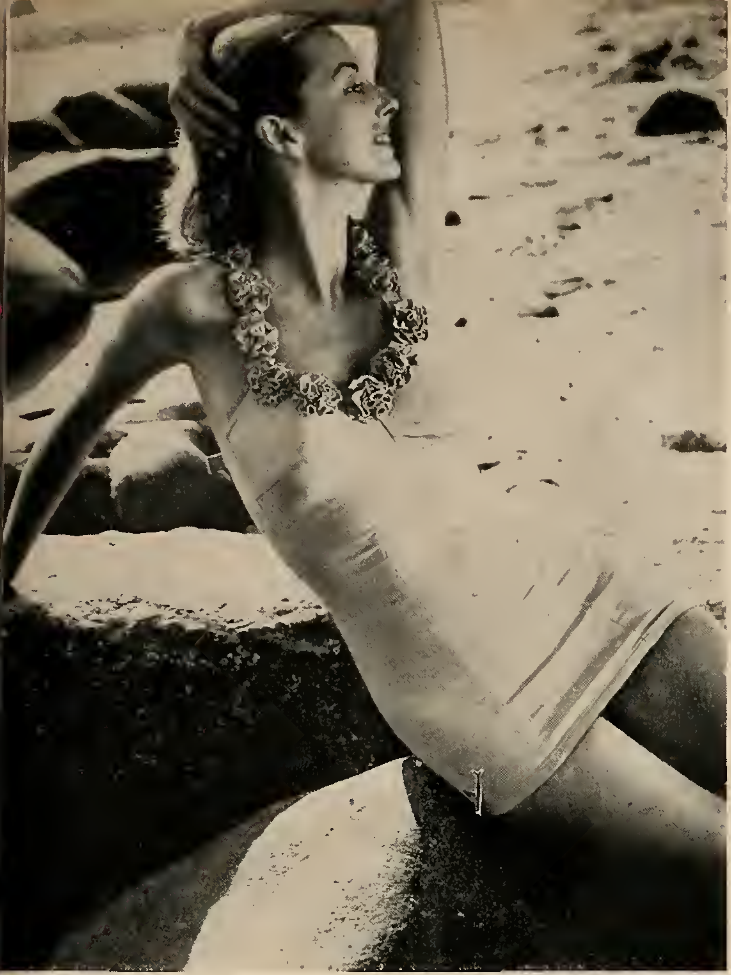
COLE OF CALIFORNIA



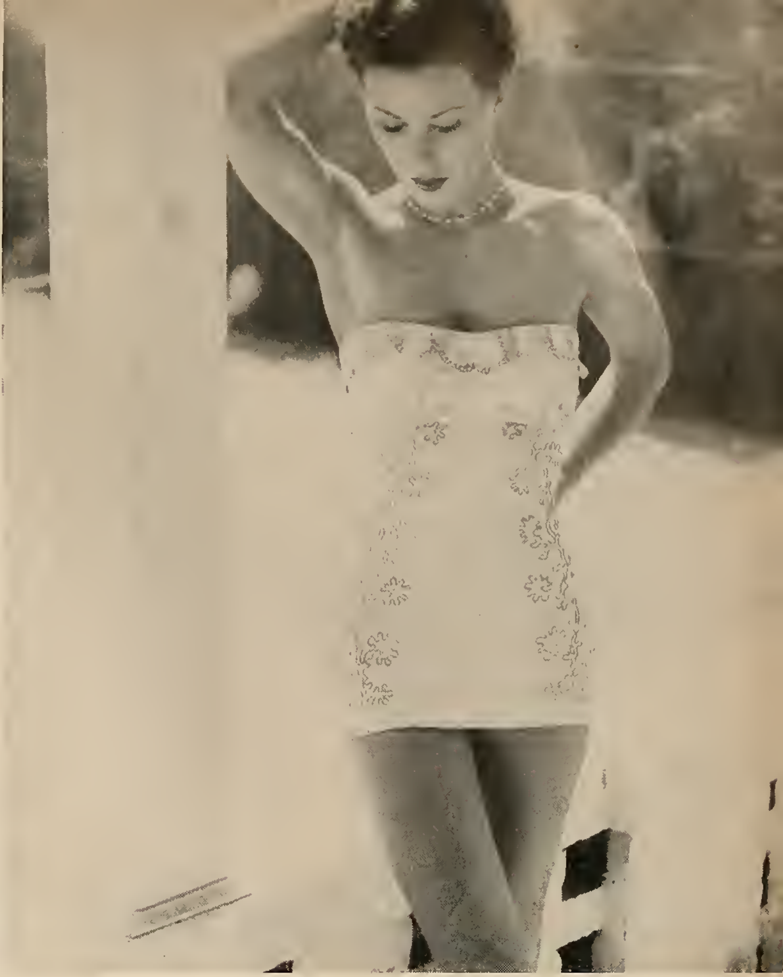
Shirring at the top and sides for curvaceous flattery. laton taffeta suit. 17.95. Burdine's. Miami: Peck and Peck. New York. Back skirt is flirtatious.



Easy-moving, one-piece outfit o
jersey. 7.95. Saks Fifth Avenu
erly Hills; Carson-Pirie Scott a
Chicago.



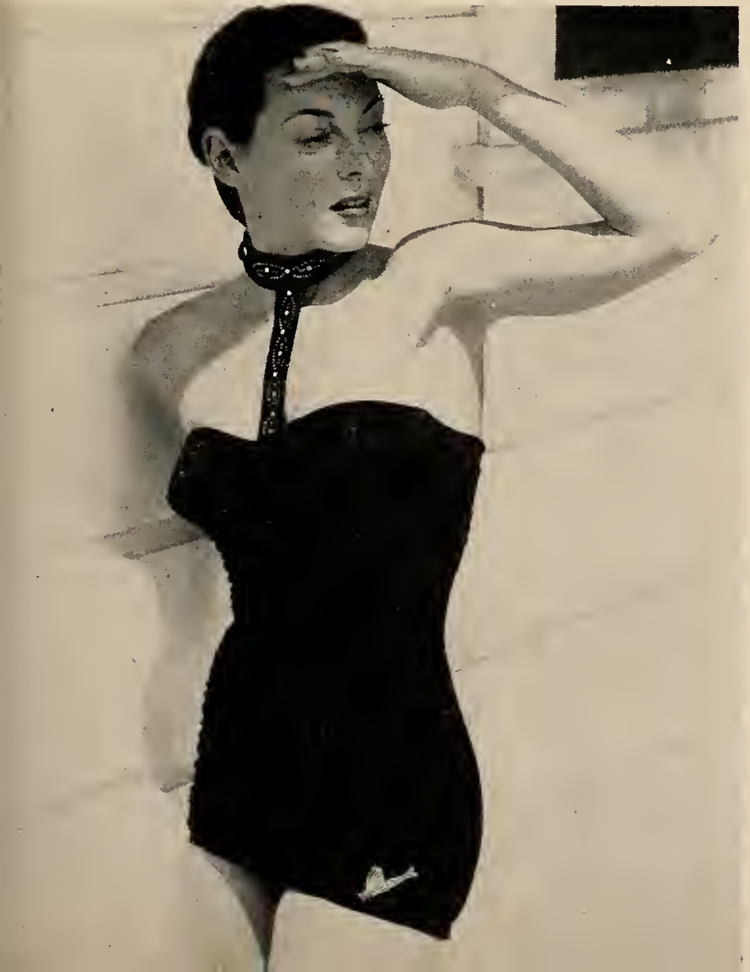
Flowers around your neck in this carnation lei swim suit of that perennial favorite nylon taffeta. 18.95. Bullock's, Los Angeles; Maison Blanche, New Orleans.



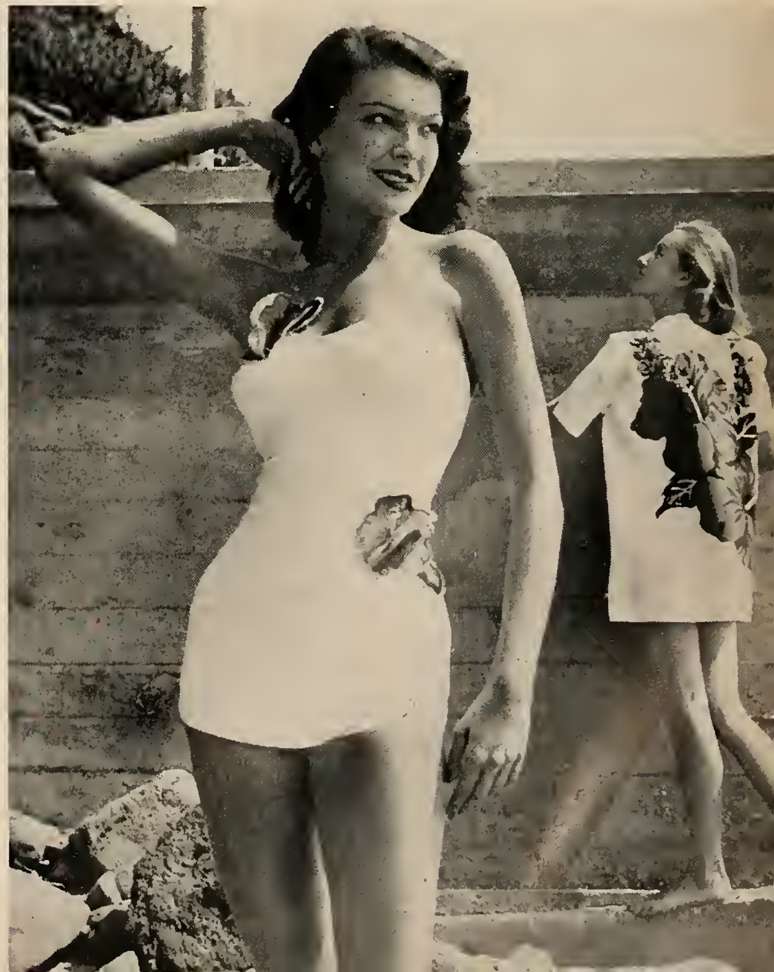
"Sweet Talk" is the name of this suit, pretty with its pearl and scroll embroidery. 25.00. Bullock's, Los Angeles; Macy's, New York.

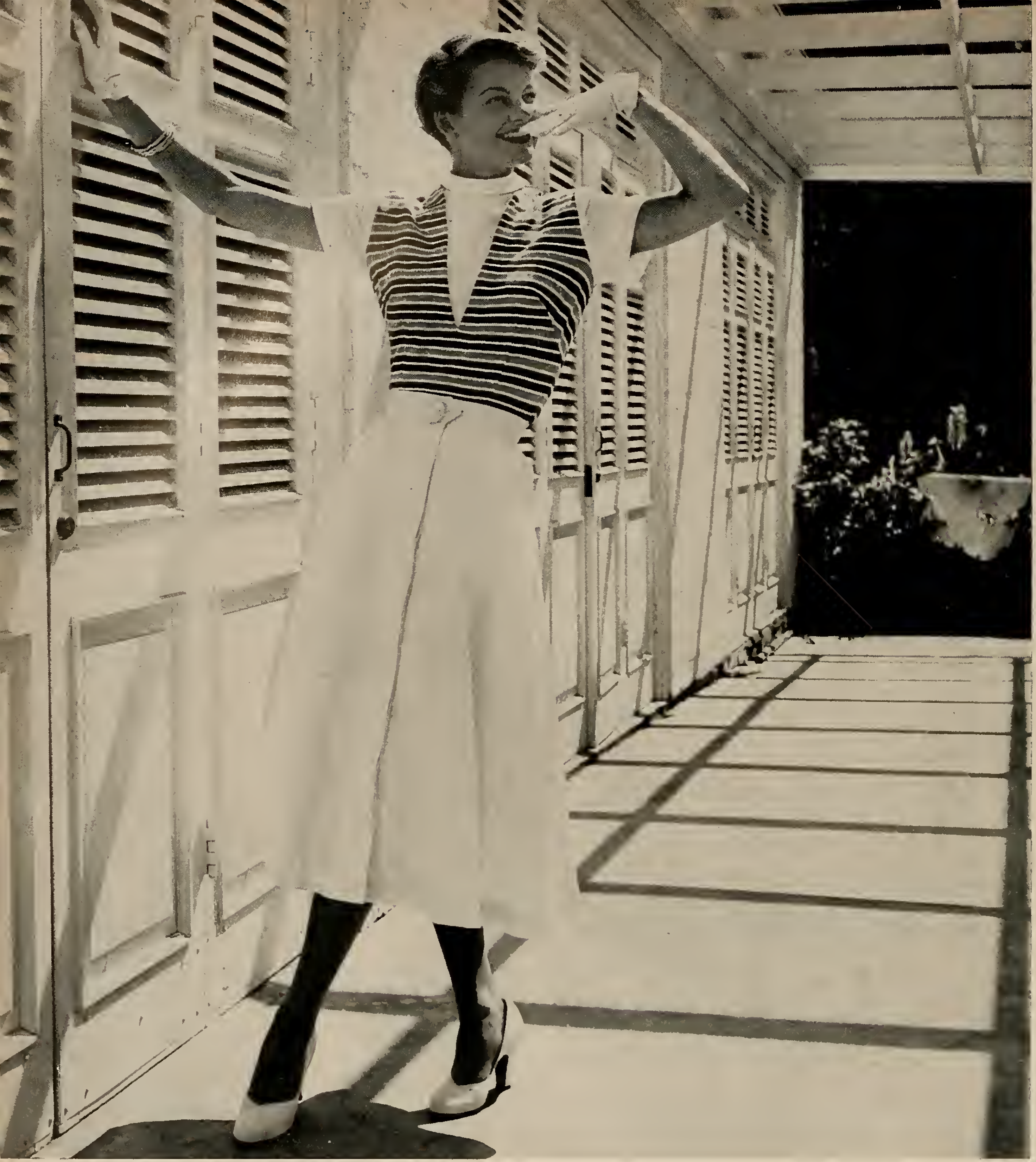
CATALINA

The allure of black velvet in this eyeful suit. 29.95. Bullock's, Los Angeles. Macy's, New York. And note the jewellry collar! A pretty show-off at any club, or poolside.



The glamour of the sarong, this time with cut out. hand painted hibiscus flowers. dull satin lastex. 16.95. Bullock's, Los Angeles; Maison Blanche, New Orleans.

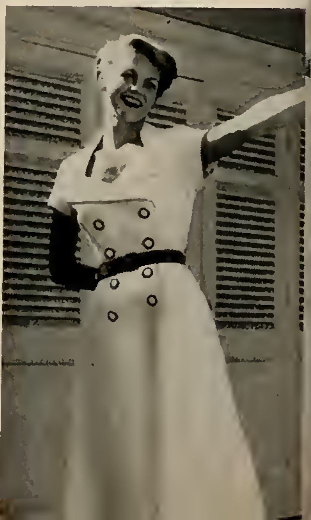




SUNSHINE WHITES . . .

Fresh as Spring itself, this crisp perfection from Betty Barclay. Washable cotton stripe-knit blouse with pique sleeve matching jaunty fly-away skirt. Fashion importance in two piece look, two fabric combination, the baby turtle neck collar. Skirt and blouse about 6.00 each. Bullock's, Los Angeles.

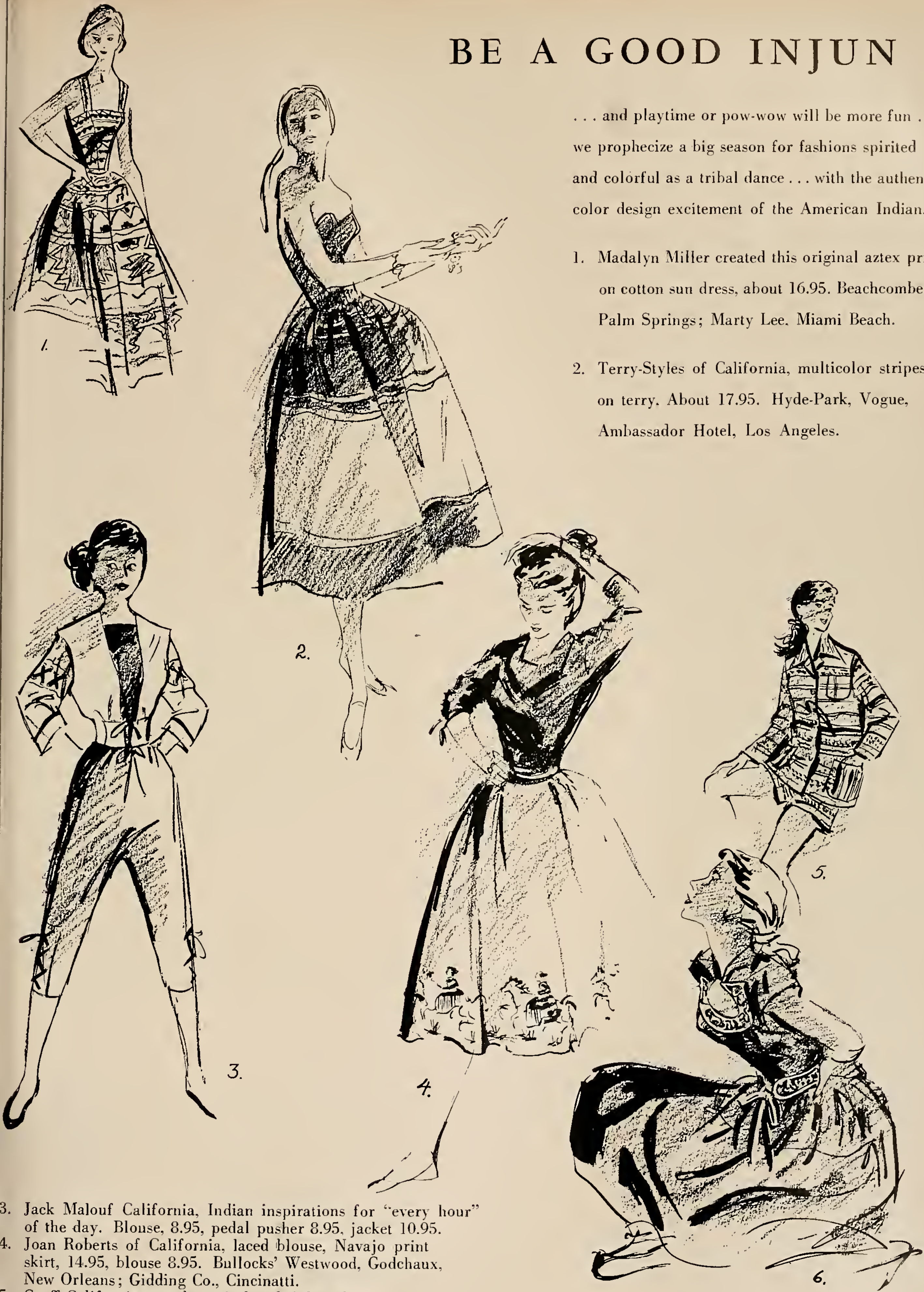
Lower right by Georgia Kay, the look of white, shining and severe . . . with the staccato note of a double row of buttons, of a new deep neckline. Around 20.00. Bullock's, Los Angeles; Bloomingdale, New York.



BE A GOOD INJUN

. . . and playtime or pow-wow will be more fun . . . we prophecize a big season for fashions spirited and colorful as a tribal dance . . . with the authentic color design excitement of the American Indian.

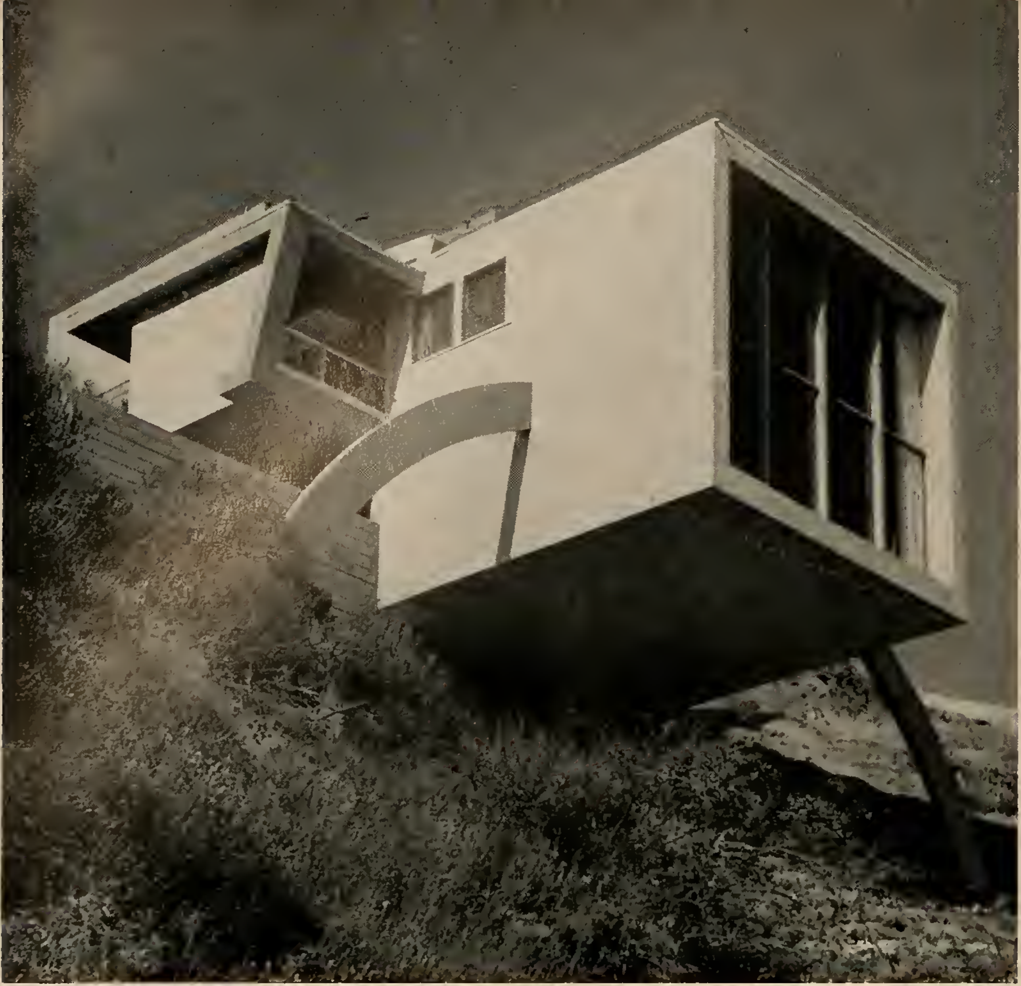
1. Madalyn Miller created this original aztex print on cotton sun dress, about 16.95. Beachcomber, Palm Springs; Marty Lee, Miami Beach.
2. Terry-Styles of California, multicolor stripes on terry. About 17.95. Hyde-Park, Vogue, Ambassador Hotel, Los Angeles.



3. Jack Malouf California, Indian inspirations for "every hour" of the day. Blouse, 8.95, pedal pusher 8.95, jacket 10.95.
4. Joan Roberts of California, laced blouse, Navajo print skirt, 14.95, blouse 8.95. Bullocks' Westwood, Godchaux, New Orleans; Gidding Co., Cincinatti.
5. Graff Californiawear, boxy jacket, briefest shorts in "Sun Flight," a colorful Indian print.
6. Alex Colman does the beaded look to new horse shoe neckline on cotton. Blouse 5.95, skirt 10.95. May Company, Los Angeles; Burdine's, Miami; Bloomingdale, New York.

SPACE RETREAT

By Jacques Faure



Entrance is on the road and opens on what is actually the second floor of the house. Lower right section of the glass front opens for ventilation.

A spacious retreat . . . a retreat in space.

This is "Space Retreat." A daring yet typical California hillside home.

Built by Architect Richard Spencer on the Hollywood Hills above the Sunset Strip.

Above: on the balcony, supported by the main arch is the kitchen's snack bar which can be closed with folding leather screens. Bar shares view with living room.

Below: the living room with the built-in sofa and the custom-made coffee table. Both Spencer's designs.

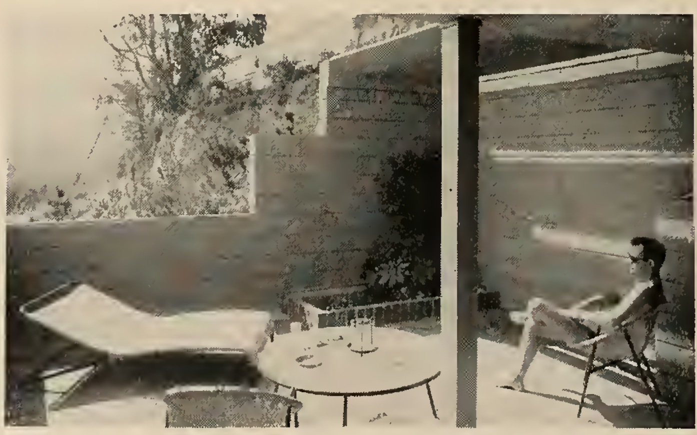
The panoramic view of Los Angeles, framed by the 20-foot window. Chair by Van Keppel-Green. Side table by Herman Miller.

A PIONEER spirit leads California creators to an extreme point of audacity and originality. In architectural terms they have invented an harmonious way of living which they don't hesitate to set on the steepest hills of our state.

Boldly jutting out of a 50% grade above the Sunset Strip is Richard Spencer's latest daring achievement: "Space Retreat."

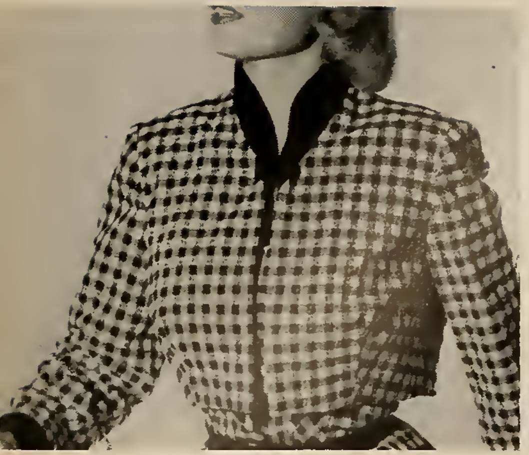
What appears to be the jaws of some cubistic insect is a 60-foot arch carrying a 20,000-pound load. This arch, which serves as a support on the outside, becomes a decorative element within, where it divides the two-story living room and a dining area balcony. To the rear of the house are two bedrooms, two baths and a kitchen, with a bar opening on the upper balcony. Everything has been conceived as a frame for the fabulous view of the city offered by the 20-foot living room window. Decoration and furniture are simple, almost stark. The effect depends more on subtle color schemes and various textures than on patterns and ornaments. Richard Spencer designed most of the furniture, using simple lines and lush fabrics.

There are no gardens because of the location, but a glass door of the living room, at the bottom of the staircase, leading to the balcony, opens on a private terrace with planted areas. As in many contemporary California homes there is little difference between the indoors and the outdoors. Versatile furniture, identical tropical plants and glass walls create a mood where nature and architecture mingle in a limitless universe neither open nor closed.



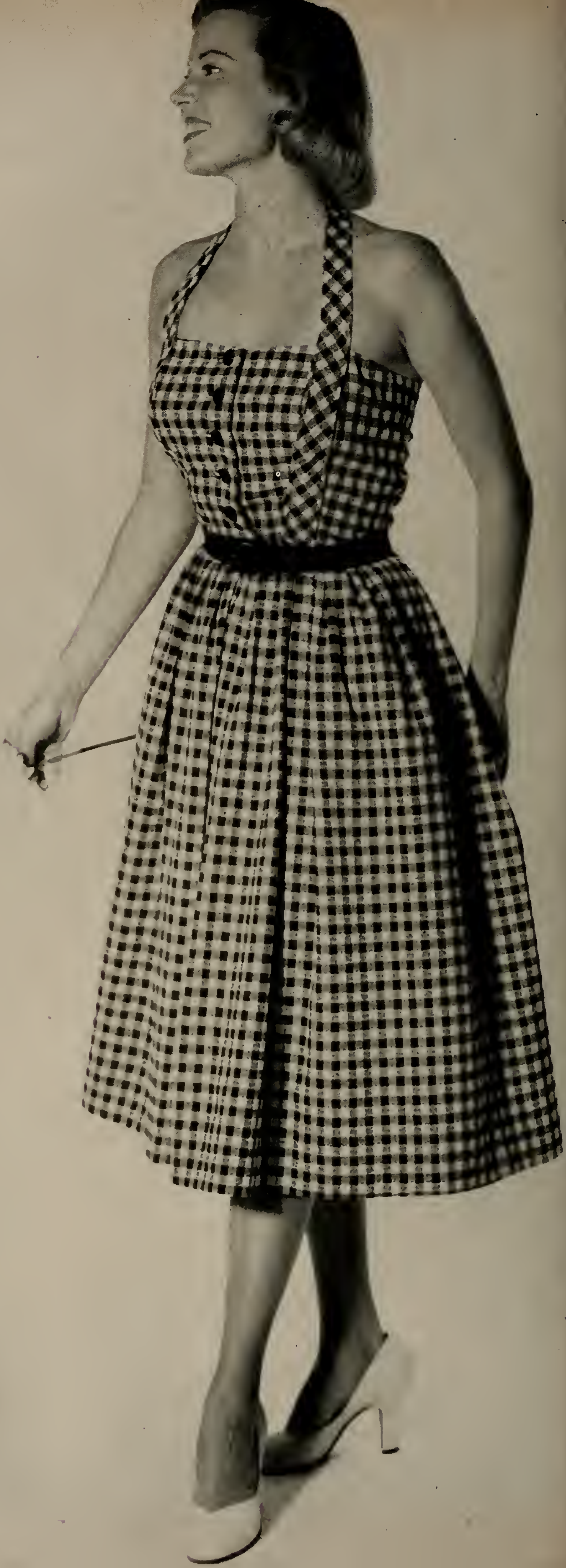
Textured block walls protect the terrace. In the back corner is a planted pond. Patio furniture by Van Keppel-Green.

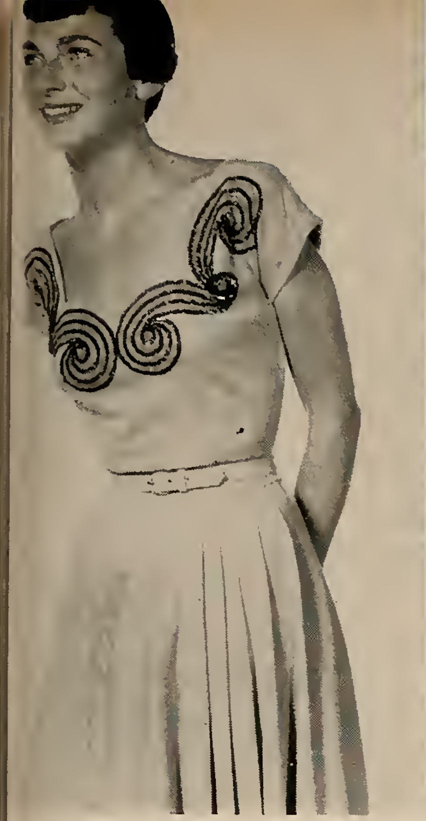
. . . A spacious retreat meant for a mind in search of nature yet jealous of its privacy and conscious of its comfort.



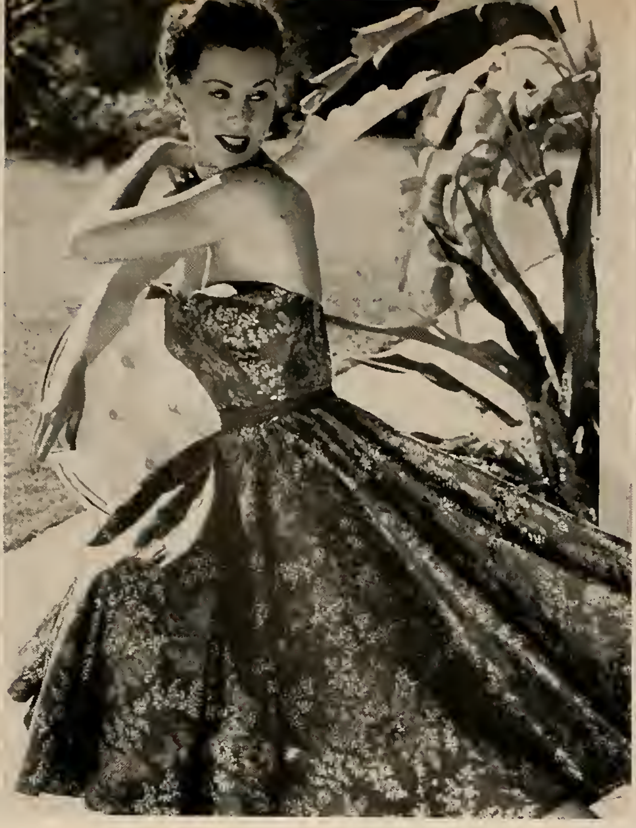
GEORGIA BULLOCK

GEORGIA BULLOCK BELIEVES IN SHEER WOOL FOR SHEER DELIGHT, COME EARLY SPRING! EXTREME VERSATILITY OF A HALTER DRESS THAT "GOES" TO COCKTAILS ALL BY ITSELF, HIDE DEMURELY BENEATH A BRIEF BOLERO FOR DATES IN TOWN. BLACK OR BROWN WITH WHITE. ABOUT 85.00 GUNTHER-JAECKEL, NEW YORK; THE FAIR, FORT WORTH; THE BON MARCHE, SEATTLE.

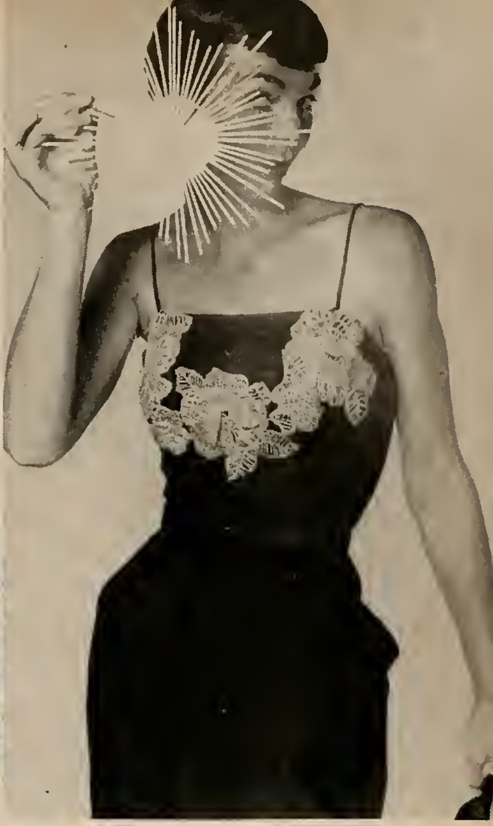




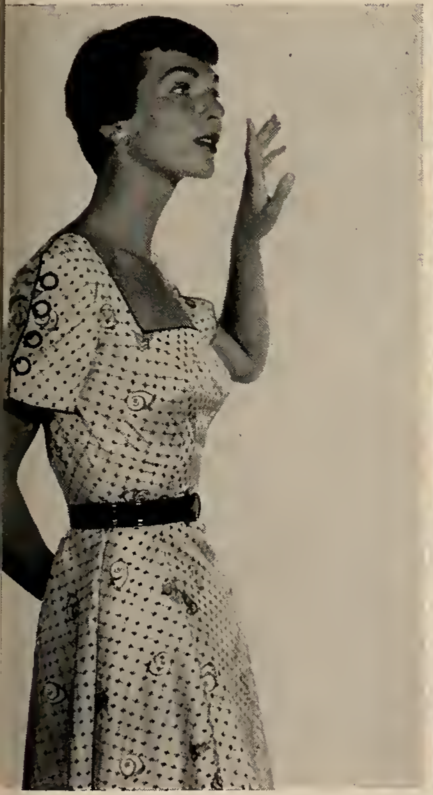
MARJORIE MICHAEL
sparks the fashion picture with sequin scrolls on a series of vivid Wyner jersey dresses with day to night versatility. 55.00. J. W. Robinson, Los Angeles; Neiman Marcus, Dallas; Goldwaters, Phoenix.



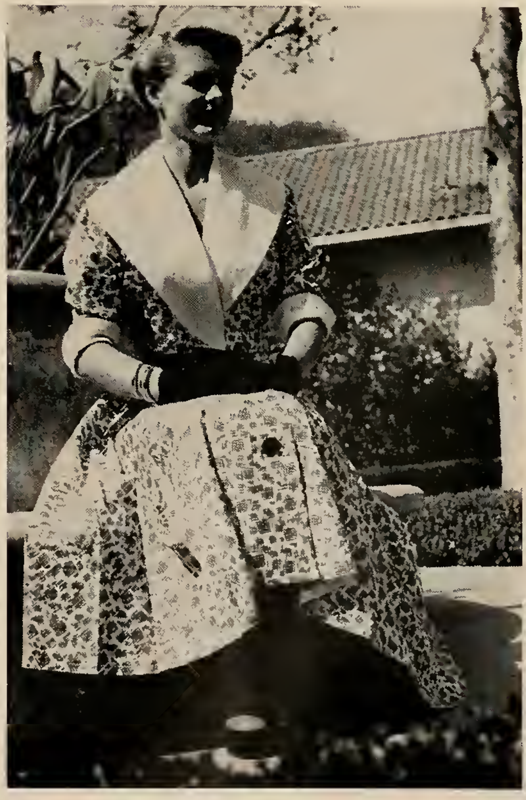
PAT PREMO
"Mimosa" is the name for this two piece iridescent chambray import. About 60.00. Tracery of berries and flowers. Saks Fifth Avenue, New York, and Beverly Hills; Wolf Bros.. Kansas City.



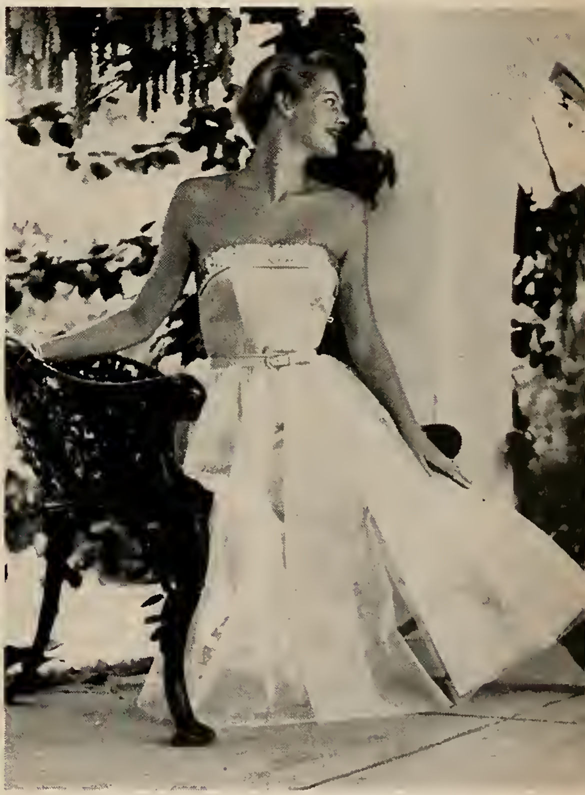
ADDIE MASTERS
glorifies the slimmest of summer sheaths with Swiss straw roses, the dress of imported linen (bolero not shown). About 69.95. I. Magnin, Los Angeles; Carson-Pirie Scott, Chicago; Balliet, Oklahoma City.



PEGGY HUNT
does the sleek dress that feels like a whisp of cloud. Pure silk snail shell print. Note double shine of silk and belt. About 65.00. J. W. Robinson, Los Angeles; Bon Marche, Seattle; Bonwit Teller, New York.



MIGUEL
the black and white dress for earliest Spring, in silk surrah . . . the puritan collar of white organdie for deceptive demureness. 69.95. Russeks, Detroit; Ranzone's, Las Vegas; May Company, Crenshaw, Los Angeles.



TABAK OF CALIFORNIA
the linen sheath at its glittering best, with sequin flange and diaphanous net overskirt. Dress about 18.00, skirt 11.00. Matching sequinned knit cardigan. 25.00. Bullocks, Los Angeles: Bloomindale, New York, Burdines, Miami.

california cooks

by Helen Evans Brown

Christmas is in the air and here in California that air is full of warmth and of cheer. Nobody cares that we won't have a white Christmas . . . we *like* having poinsettias and roses in bloom, and we like being able to go caroling without danger of freezing our toes. Besides, we can hop in a car and get to the snows as quickly as Santa Claus can do his chimney hop. 'Tis the season to be jolly and everybody in California is. What's more, nearly everybody has a party sometime during the holiday season.

The most popular, because it's the easiest, least expensive, and apt to be the most fun, is a cocktail party. A cocktail party was originally a two-hour affair at which cocktails, of all things, were served . . . the assumption being that the guests would go elsewhere to eat. Nowadays at many such affairs not a cocktail is to be seen; highballs, whiskey over ice, sherry, and even beer seem to be preferred. Most of the guests assume that a six o'clock invitation means that you can stay until midnight, at least, and that something more substantial than a toothpick-speared shrimp will be provided for their sustenance. So, wise hostesses, better have food around for those people who are having such a good time they can't bear to leave. It can be as simple as bacon and eggs to be cooked by one of the guests, or a pot of thick soup that can be heated in a jiffy. Of course, there's nothing that is going to stop you from putting on an elaborate buffet, if that's what you want . . . your guests probably won't care by then anyway.

But let's get back to the party and the drinks, and the food that goes with them. Tippler's choice is a very fine game if you have hired a bartender or have a husband who doesn't mind spending the evening mixing drinks. Punch is better, though, as it it is mixed ahead of time, each guest can ladle his own, and (this is the best reason) it's less expensive. Heed this, however: Don't have a sweet punch . . . keep it dry and keep it light if you want your party and your guests to be at their best. This recipe, from *Patio Cook Book*, is pleasantly dry.

PHILIP'S PUNCH

Mix together four bottles of California white table wine, a fifth each of brandy and dark rum, and a cup of lemon juice. Sugar to taste . . . ours is not more than a couple of tablespoons, but you may like it sweeter. Pour over a block of ice in a punch bowl, add two quarts of charged water, and serve.

As you see, it's a simple punch yet has plenty of spirit. It's so easy to make that the punch bowl can be replenished in a jiffy, provided you have the lemon juice already extracted. Just for the sake of Christmas some red cherries and green mint leaves can garnish the punch, or better yet, a wreath of holly could surround the bowl.

There are many who think Christmas isn't Christmas without egg nog or Tom & Jerries, others who think a Champagne punch is a must and hang the expense. For these I include the recipes.

TOM & JERRY

Beat the yolks of twelve eggs until very thick and light (here's hoping that you have an electric beater). Add three-quarters of a cup of fine granulated or "bar" sugar and beat some more. Beat the twelve whites stiff and combine with the yolk mixture. Have brandy and Jamaica rum at hand, also a kettle of boiling water. Put a couple of tablespoons of this "batter" in each Tom & Jerry mug. (Everyone in California knows what they are, but for those of you who have never seen a Tom & Jerry cup they are the shape of an old-fashioned shaving mug, though smaller, and are usually white with a gold band and marked "Tom & Jerry," also in gold.) Where was I? The batter is in the mug. Now add a jigger each of the brandy and rum, fill up with hot water, stir well, and grate a little nutmeg on top. And for goodness sake, don't serve with a lot of sweet fruit cake and Christmas cookies . . . plain crackers would be better.

EGG NOG

Beat the yolks of a dozen eggs until thick, beating in three-quarters of a cup of bar sugar. Add a pint of good brandy and one of rum. (Part light and part dark is the best choice for the rum.) Now comes two quarts of rich milk and the twelve egg whites, beaten stiff. Chill in the refrigerator at least overnight. Pour into a well-chilled punch bowl and grate half a nutmeg over the top. This also calls for simple accompaniments . . . how are you at popping corn?

CHAMPAGNE PUNCH

Dice a fresh and very ripe pineapple and add the juice of six oranges and two lemons. Combine with a fifth of brandy and a cup of Curacao, allowing the mixture to stand for a day or so to mellow. Put a large piece of ice in a punch bowl, pour this mixture over it, then add two bottles of charged water and two fifths of chilled Champagne. Ladle the mix over the ice to blend and chill, then serve it forth.

It is useless to state how many guests any of these recipes will serve. It depends, of course, upon your guests. A gallon of punch is approximately forty punch cupfuls. So . . . if you think your friends will imbibe four cups of punch each, a gallon will serve ten. On the other hand . . .

At last to the food . . . what shall we call it? Hors d'oeuvre, appetizers, tidbits, snacks, trifles . . . it matters little as long as they are good. Some of the best are the simplest, and the simplest are the easiest to prepare. Some of these tidbits can be made days and days ahead of the party and frozen. Here are some of my favorite appetizers, both cold and hot ones. Those that will freeze satisfactorily are so designated.

BEEF SQUARES

These are nothing more than tiny, stamp-sized sandwiches, made with rare . . . very rare . . . roast beef, sliced thin, and put between slices of thin and buttered bread. A full-sized sandwich will cut into nine squares. Salt the meat and grind some fresh pepper on it. If you like it a little fresh horseradish may be mixed in with the butter, but this tends to mask the wonderful flavor of the beef. These may be made 3 or 4 days ahead, wrapped well, and frozen . . . in which case the sandwiches should be left whole until the day of the party.

SAP SAGO SQUARES

Do you know sap sago? It's a little cone-shaped green cheese, hard as a rock. It is always used grated and here's one way: Cut stale bread . . . white or sourdough French . . . into one-inch cubes and brush them lightly on all sides with melted butter or margarine. (This isn't as tedious as it sounds. It can be done by mixing the cubes quickly and lightly with the melted butter, but don't let them soak up.) Now put the cubes in a large bowl filled with grated sap sago and toss them lightly (using your hands) so that each cube has a coating of cheese. Spread out on a large baking sheet and bake at 200° until the squares are crisp and lightly brown . . . this will take from one to two hours. These may be kept frozen for several weeks, but they will also keep in a tightly closed tin for days on end. Serve them hot or serve them cold . . . they'll disappear like peanuts at the circus.

SMOKED SALMON ROLLS

Select fine large slices of smoked salmon and spread each one with a mixture made by combining a quarter-pound each of butter and cream cheese, some fresh ground black pepper, and a tablespoon of minced chives or grated onion. Roll up like a jelly roll, cut in half-inch slices, and serve pierced with toothpicks.

TURKEY SQUARES

This is a good way to use any of the holiday bird that may be around. Cut it in big meaty half-inch cubes, dip in mayonnaise which has been seasoned with curry powder, then roll in a thin slice of prosciutto or boiled ham. Fasten with a toothpick.

TARTAR BALLS

A favorite with the men, these. Grind a pound of raw sirloin steak fine and mix it with a small onion, grated, two teaspoons of salt, some fresh black pepper, and a quarter-cup of butter. When thoroughly blended, form in marble-sized balls, then roll in finely minced parsley. Chill and serve on toothpicks.

MINCED CLAM BALLS

This is just another way of serving the famous California clam and cheese mix. Rub a bowl well with a cut clove of garlic. In it put two cans of minced clams (drained) and three-quarters of a pound of cream cheese. Mix well, add salt if needed and a whisper of Cayenne. Roll in balls and chill. Just before serving roll in finely chopped salted almonds, and stick with toothpicks.

ARTICHOKE APPETIZERS

Use small artichoke hearts . . . the kind that come preserved in oil . . . and wrap each one in a very thin slice of salami. Fasten with toothpicks.

RIPE OLIVE CROQUETTES

Rub a bowl well with a cut clove of garlic. In it mix a pound of sharp creamy Cheddar with a teaspoon of crushed dill seeds. Form the mixture into tiny "croquettes" and roll in chopped ripe olives. Pierce with picks.

FINNAN HADDIE BALLS

Mix a cup of flaked cooked Finnan Haddie and two tablespoons of finely minced green pepper with enough sour cream to make forming balls easy. Roll the balls in the yolks of hard-boiled eggs that have been pressed through a sieve. Toothpicks here, too. These will hold frozen for a couple of weeks.

SHAD ROE AND BACON

Use fresh roe if the season is right, otherwise canned or frozen. The latter is very satisfactory. Cut in small pieces, dip in lemon juice, wrap in bacon, fasten with toothpicks, and put on a rack in a hot oven. Serve when the bacon is crisp. These may be frozen before being cooked.

OYSTER SNACKS

Oysters, wrapped in bacon and broiled, are old favorites. Newer, perhaps, is the idea of wrapping them in thin sliced ham or smoked salmon before grilling. Or put a small oyster in a saute mushroom cap, top with a tiny dab of butter, and broil until the edges of the oyster curl. (Paper bon bon cups are a good serving idea here.) If small oysters are available in the half shell, they are delicious when prepared as oysters Rockefeller. Or simply top with a little herb butter and cracker crumbs, and broil until the top is brown and bubbly.

CHINESE FRIED SHRIMPS

A favorite in many Chinese restaurants, these also star at cocktail parties. Shell and clean raw shrimps, but leave the tails on . . . they serve as handles. Split part way down the back, enough to remove the black vein and to partially open the shrimps. Dry well, and dip in a batter made by beating two eggs with a quarter-cup of flour, a half-teaspoon of salt, and two tablespoons of water. Fry in deep fat at 350° until a gorgeous brown. Serve with a sauce made by mixing two tablespoons of soy sauce and a tablespoon of lemon juice with a cup of mayonnaise.

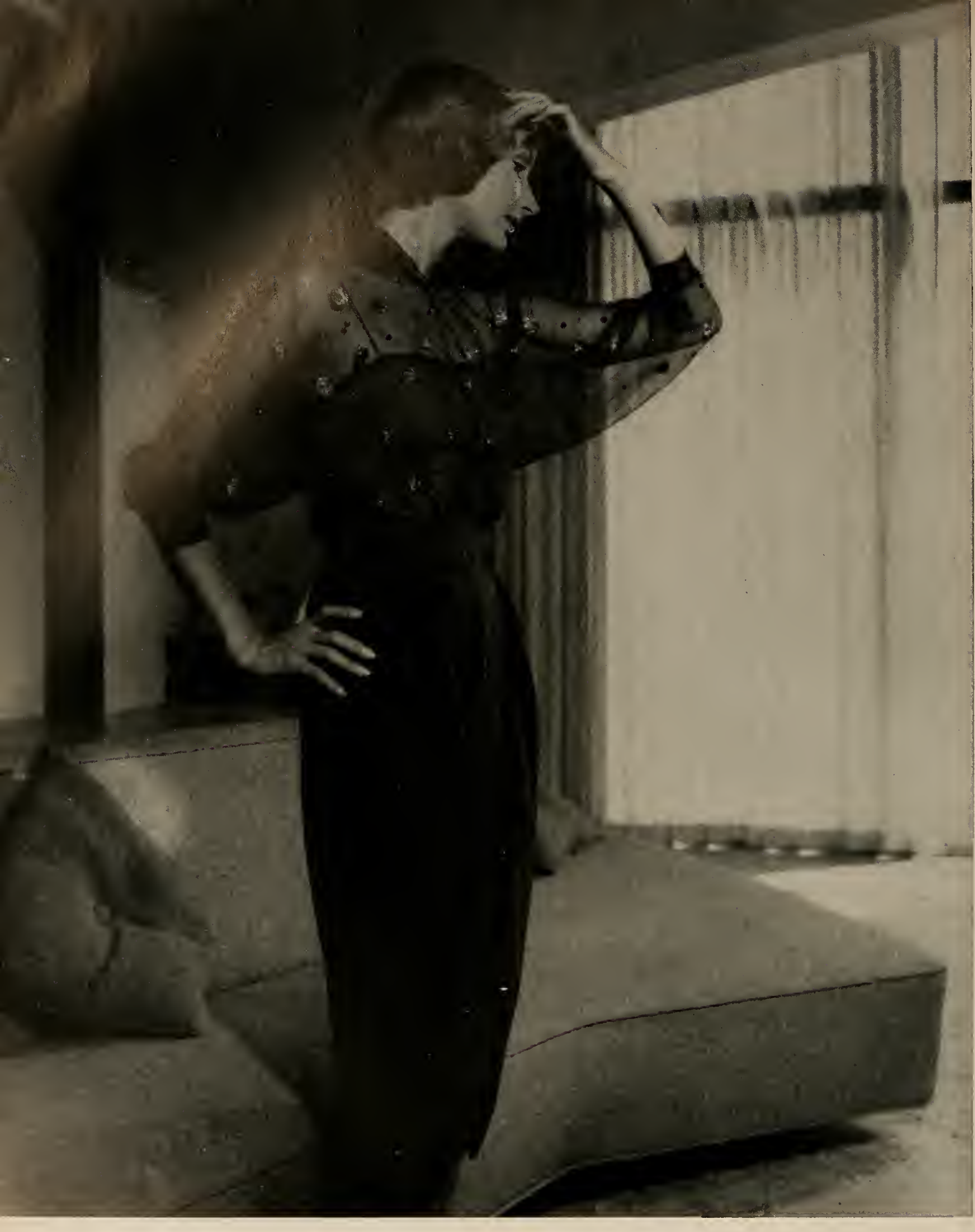
CHEESE SHORTBREADS

Here is one hot appetizer that can be eaten cold without losing charm, and they will keep for many days or for weeks in the freezer. Using your hands, mix together one pound of the oldest, richest New York Cheddar that can be found (these shortbreads are only as good as the cheese that is used), and a half-pound of butter. Add two cups of flour, a pinch of Cayenne, and a half-teaspoon of salt. Knead until smooth, roll a quarter-inch thick, and cut into small and fancy shapes. Bake at 350° until very lightly browned . . . the least overcooking will be ruinous, so watch them carefully!

JUNIOR HAMBURGERS

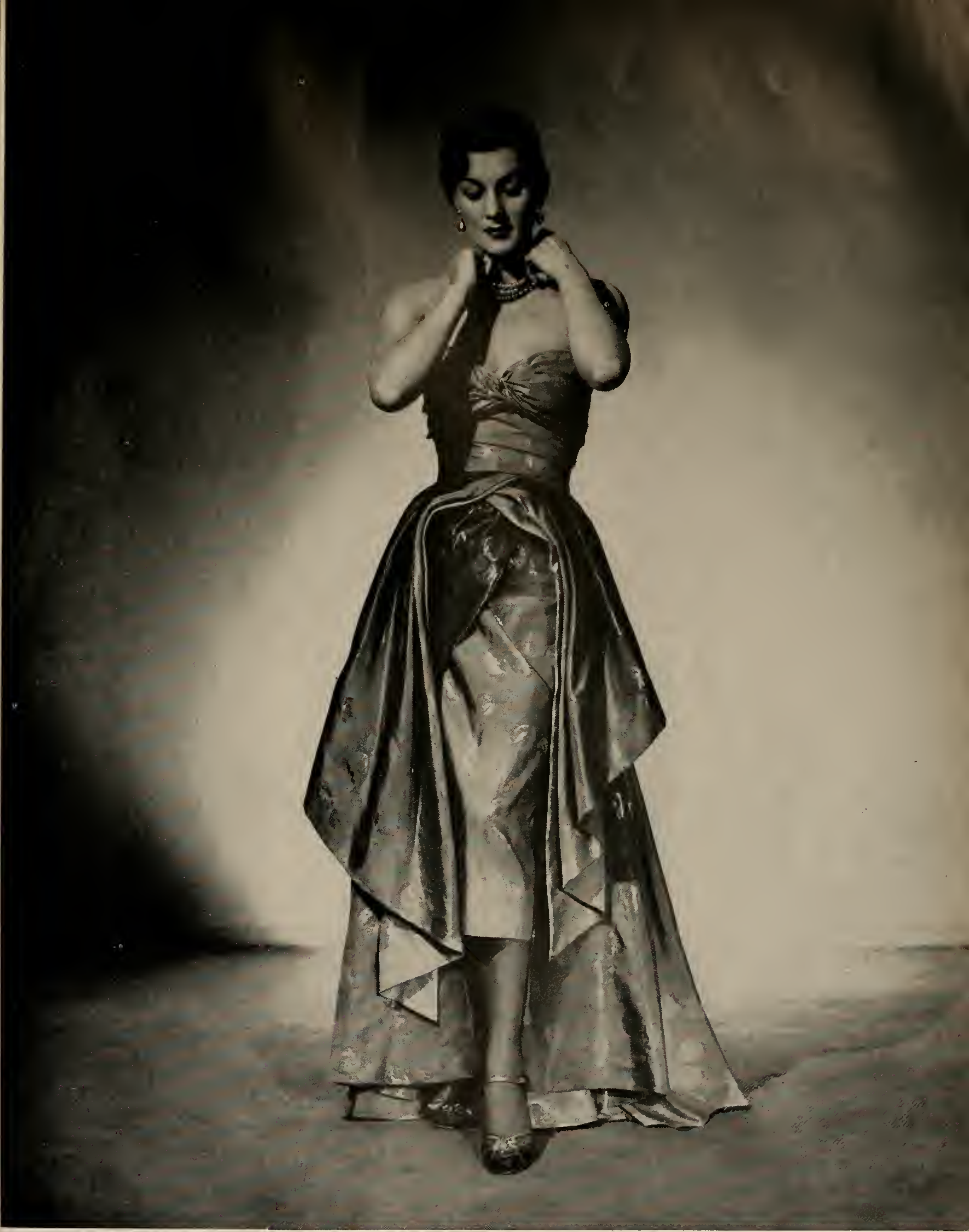
Slice French rolls as if they were miniature loaves of bread. Make hamburg patties the right size to fit these baby slices, but make sure that they are proportionately thin. Fry them in butter and place them between two slices of the roll, adding a thin slice of a tiny onion or a wee piece of lettuce, or your favorite relish. Salt and fresh ground pepper, of course. It may be well to secure these with a toothpick.

These are but a few of the really easy appetizers that may be served at your Christmas party. Take your choice, but don't choose them all. Too much of a variety is only confusing, so stick to 3 or 4 kinds that are not too much alike. I wouldn't attempt the hot ones unless you have someone in the kitchen to heat them, or chafing dishes, or electric casseroles to keep them hot. Remember, no party is a good one unless the host and hostess have a good time, and it's pretty hard to be gay and serene if your mind is on what's burning in the kitchen. So relax and have yourself a time! Happy Happy!

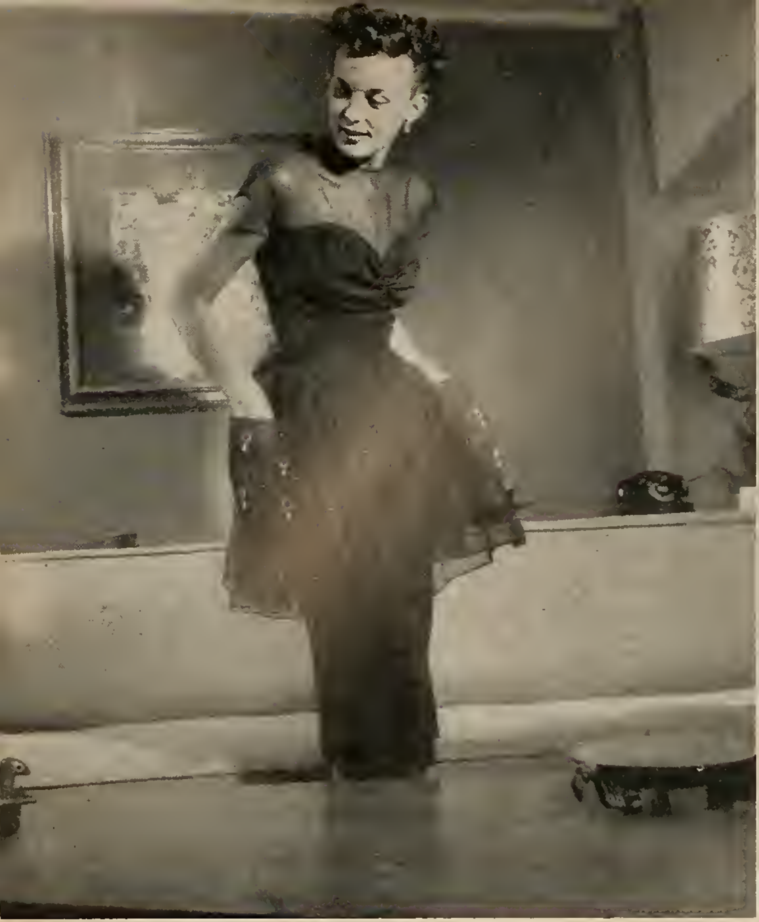


howard greer

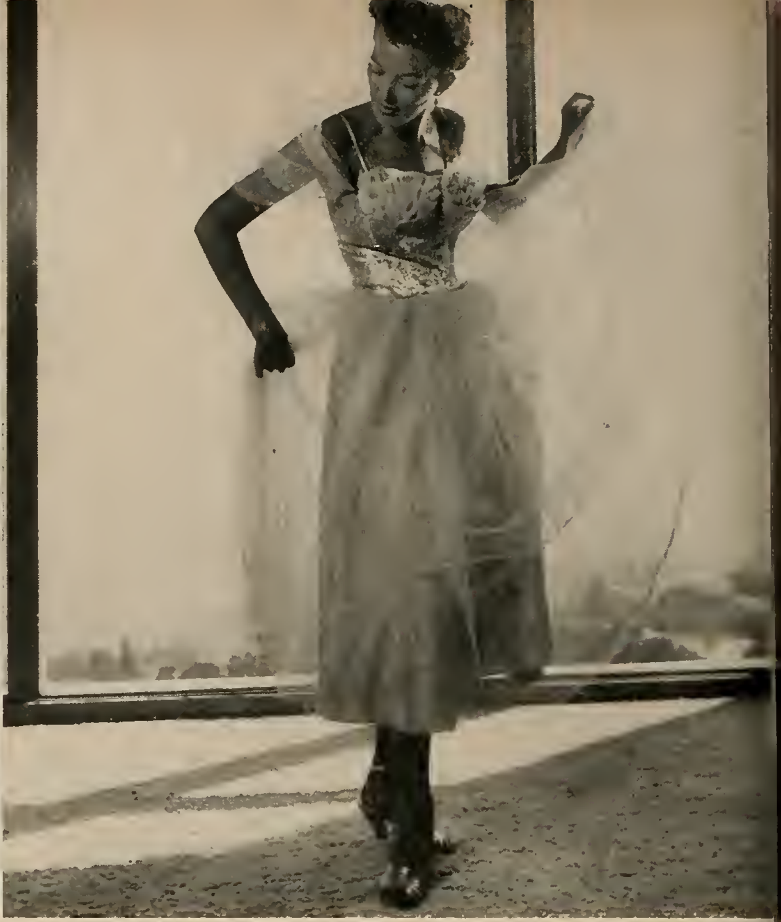
for those important little-evenings, sequin polka-dot silk marquisette . . . the sheerest of coverups. Superb sheath in silk crepe, bodice of marquisette over nude; the lines for which Greer is famous. Jay Thorpe, New York, Marshall Field, Chicago, J. W. Robinson, Los Angeles.



adrian . . . and when the occasion is a more gala festivity . . . "Wagner," silken melody that whispers of romance, huge silver moons shining softly on blue, highlight of Adrian's color-concert series. J. W. Robinson, Beverly Hills; Gunther-Jaeckle, New York.



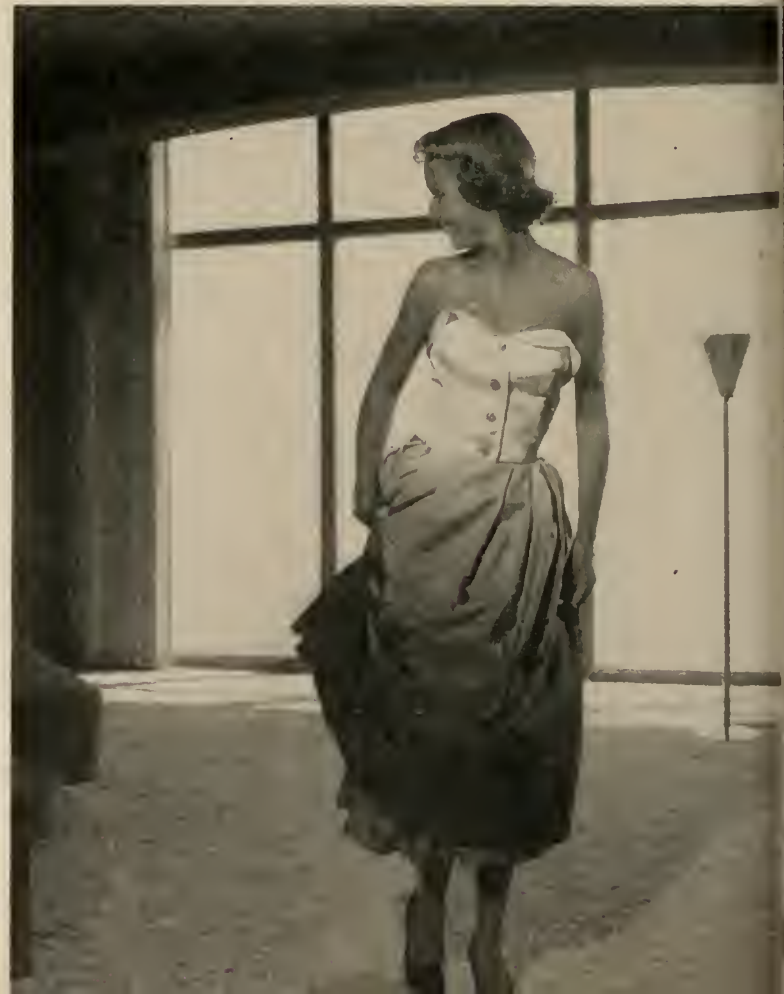
MISS HOLLYWOOD, JR.



EMMA DOMB

Holiday Coquetry

JOAN ROBERTS OF CALIFORNIA



Holidays, gay, whirling, dancing days . . . and what prettier for special parties then the very feminine look of the dress and a petticoat . . . maybe to match the dress, maybe the swish of several separate ones . . . sometimes the look is slim with flirtatious overskirt, sometimes bouffant . . . in taffeta, net or chiffon . . . all soft, all flattering . . . all done to beguiling perfection by these six California designers.

MIGUEL, INC.

Joan Roberts of California, lower left, petticoat separates in ombré taffeta. 17.95 at Bullock's Westwood; Bambergers, Newark. Jeanette Alexander, center, confetti dots on net over petticoats (underneath taffeta) 25.00 at The Broadway, Los Angeles; Premers, Dallas

Ro-Ne'l of California, lower right, metallics in cotton taffeta, plaid petticoat matches blouse. Dress 10.95, petticoat 4.95 at Bullock's Wilshire, Los Angeles; Marshall Field, Chicago.

Miss Hollywood, Jr. above left, transparancies of maquisette, detachable peplum apron has glitter jewels. 29.95. The Sorority Shop, Long Beach.

Emma Domb, center, defines a bodice in brocade, gatherings of net mist the silhouette. About 39.95 at J. W. Robinson, Los Angeles; D. H. Holmes, New Orleans.

Miguel, Inc. above right, drapes chiffon in flaming color over taffeta, 69.75 at the May Company, Los Angeles; Winkleman Bros, Detroit.

. . . . All in the Flirt of a Petticoat

JEANETTE ALEXANDER

RO-NE'L OF CALIFORNIA

Holiday Tops Round the Clock

Soft crepes and filmy sheers . . . add imported laces, shiny beads. delicate tucks to glamorize your afternoon and evening blouse wardrobe. Sleeve interest is full and flared. short and detailed or bares a pretty arm . . . femininity prevails for the over-the-table look for festive days to come.

1. Tiny seed pearls and crystals outline crepe halter blouse by California Shirt Co. About 25.00 Bullocks' Pasadena.

2. Natalie Nicoli circles a tucked yoke with lace. cord and pearls. 10.95. J. W. Robinson. Los Angeles.

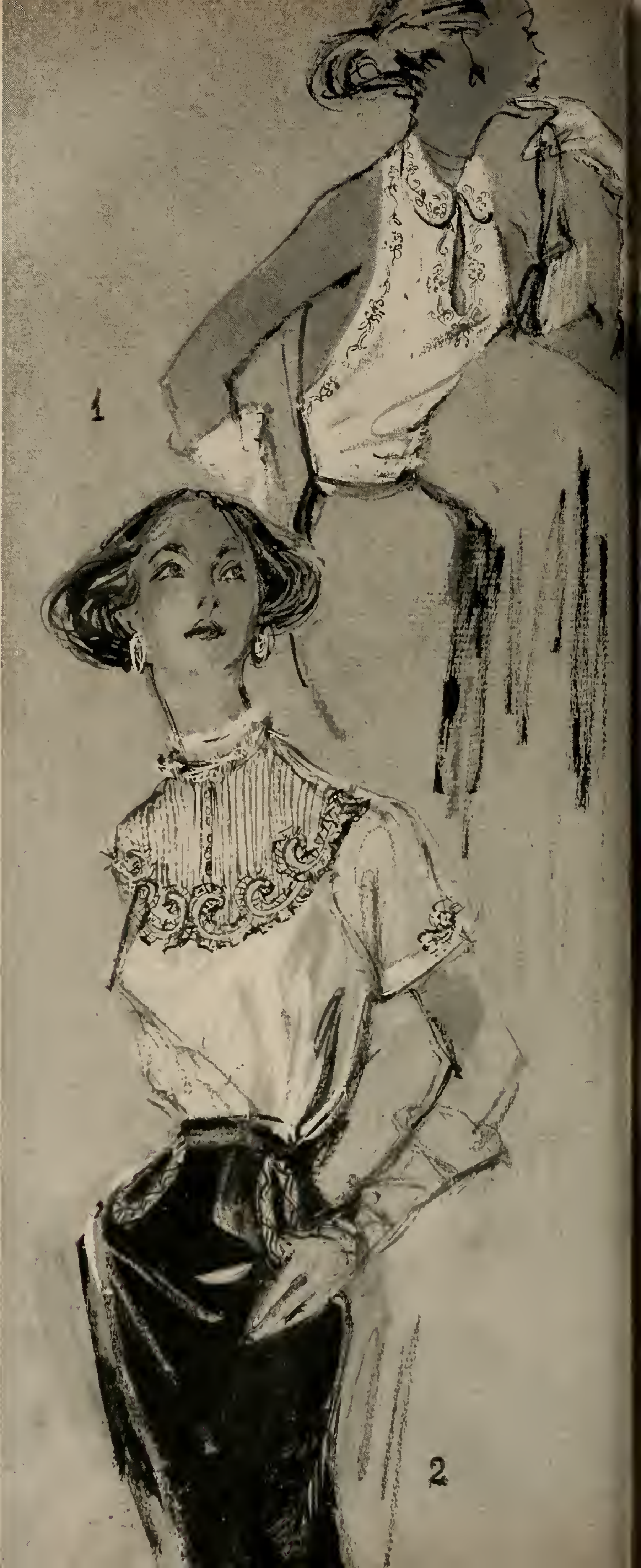
3. Rhinestone and crystal buttons on washable tissue faille. Around 5.95. Tobey's Chicago.

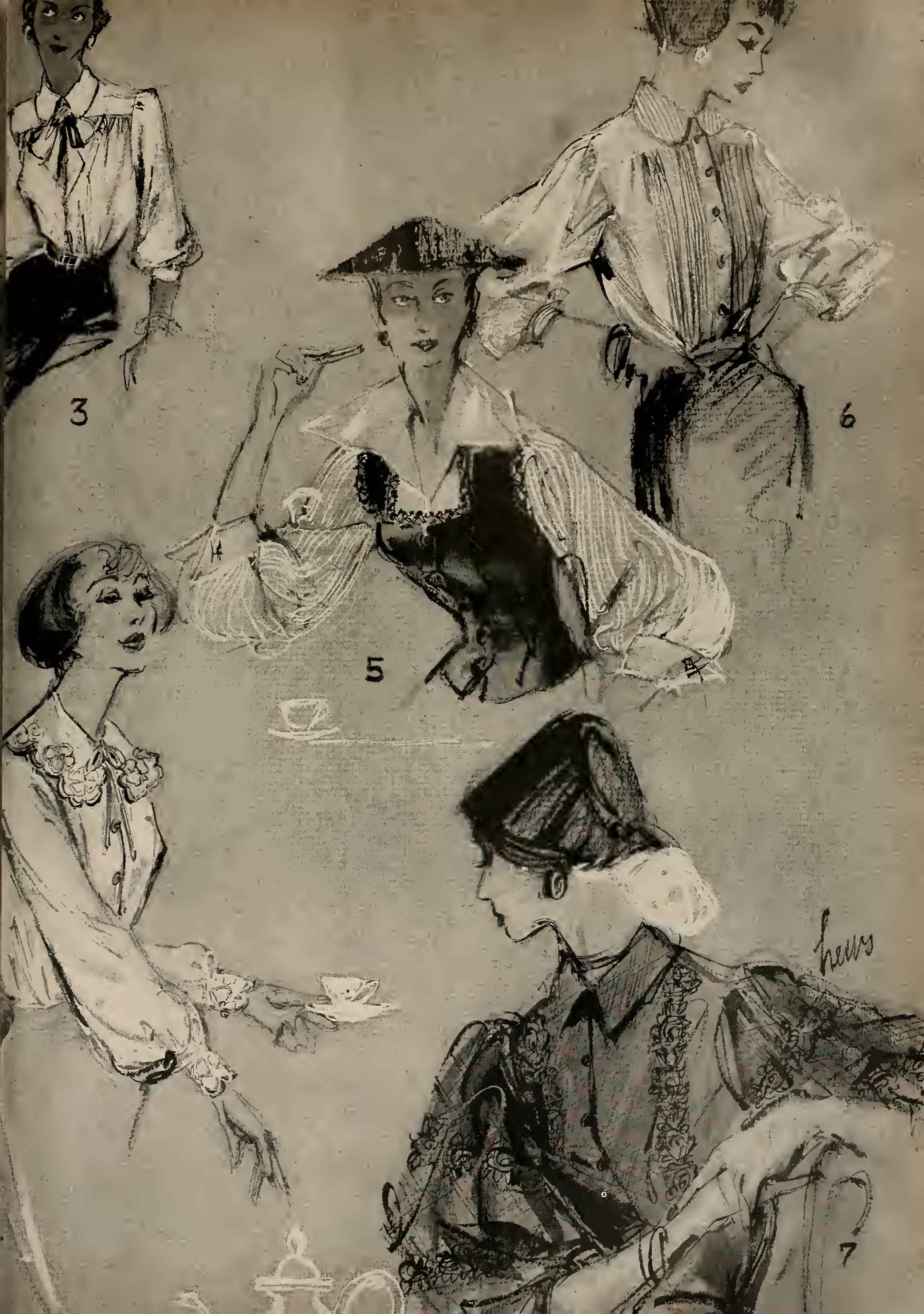
4. Flowers of tucking . . . Charm of Hollywood's blouse of San Chu tissue faille. Smart Togs, Los Angeles.

5. Permanent pleated sleeves of fluted nylon, braid-bordered basque of velveteen . . . Sir James. Inc. 17.95.

6. Patty Woodard puts tucks on sheer nylon. About 9.00. Bullock's. Los Angeles; Foley Bros.. Houston.

7. Lia of California combines lace inserts with sheer marquisette. 17.95. Bullocks'. Los Angeles.

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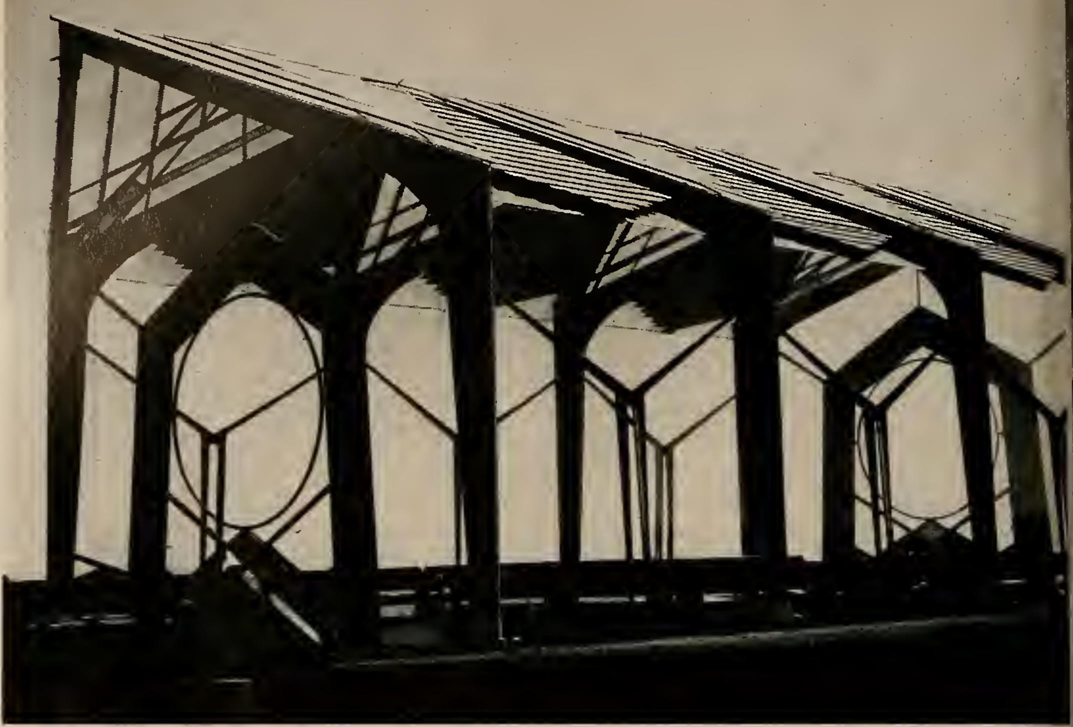
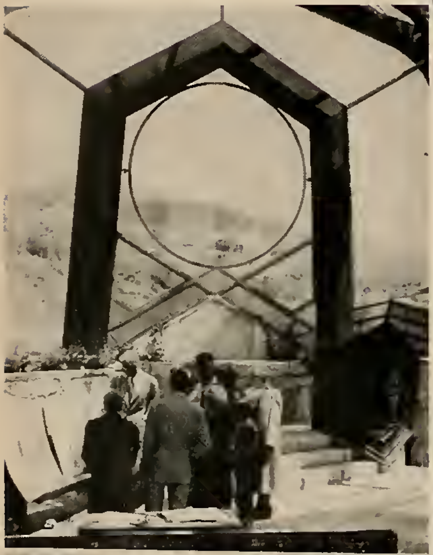
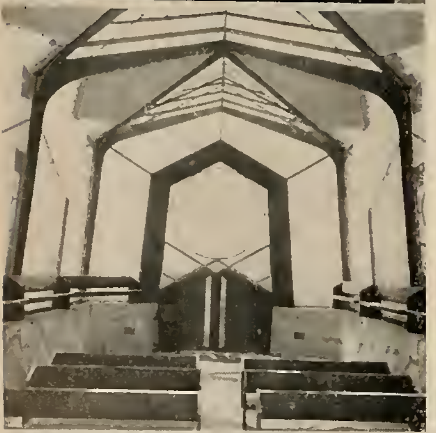
Through The Glass, Clearly



Wayfarer's Chapel is a unique little church that seeks religious inspiration from nature. Stru ture is built with the Trinity theme predominant. trees and shrubs will soften the outline.





DRIVING the coastal road around Portugese Bend, you'll see Wayfarer's Chapel sitting atop a gentle knoll. The unique little church. vast in its expanse of plate glass on sides and roof, is the latest challenge to the ecclesiastic past by Architect Lloyd Wright, son of the famed Frank Lloyd Wright.

Erected as a shrine for the General Convention of the New Jerusalem, a protestant faith. it seems to beckon to passers-by. And that was its inspiration. the 18-year dream of Mrs. Elizabeth Schellenberg. who originated the idea.

The church itself is just part of the contemplated chapel. with tower. cloister and reception hall yet to come. But the church alone has proved enticement to many thousands of visitors already. because of its architecture.

Reason for its design . . . its redwood beams. native stone. glass and blue tile . . . Wright's own thinking that "traditional church buildings too often are caves. caverns barring inside worshippers from the outside world's natural beauty. My conception is that in this modern age of glass we can turn outward to the beauty of the world. to the groves which were man's first chapels."

Landscaping will emphasize such groves . . . pine trees and redwoods on nearby hillsides. a cloistered garden with plants like those in the Holy Land. Inside the church. vines will climb to the roof from stone boxes. The vines will temper the sun's rays through the walls of glass. as will occasional small slate panels on the roof.

The chancel is of native stone as are the chapel's floor and low side wall. and the Lord's Prayer is carved in stone steps leading to the Sixteenth Century wood pulpit. In all the structure the Trinity suggestion is borne out in triangle framing at 30 and 60-degree angles

The Chapel will be open daily as a place of meditation. music and prayer for the tourists who travel the coast of the Palos Verdes peninsula. From the church, clear plate glass windows give a sweeping panorama of the Pacific Ocean, the rolling hills and the great sky above.

Photo. top, shows native stone chapel. steps leading to the 16th Century carved wood pulpi *Photo, center*, shows boxes from which plants will climb to ceiling, redwood beams and blu tile triangles in roof. *Photo. bottom*, emphasizes the arched. laminated redwood columns.

PHOTOGRAPHS BY WILLIAM GRAHAM

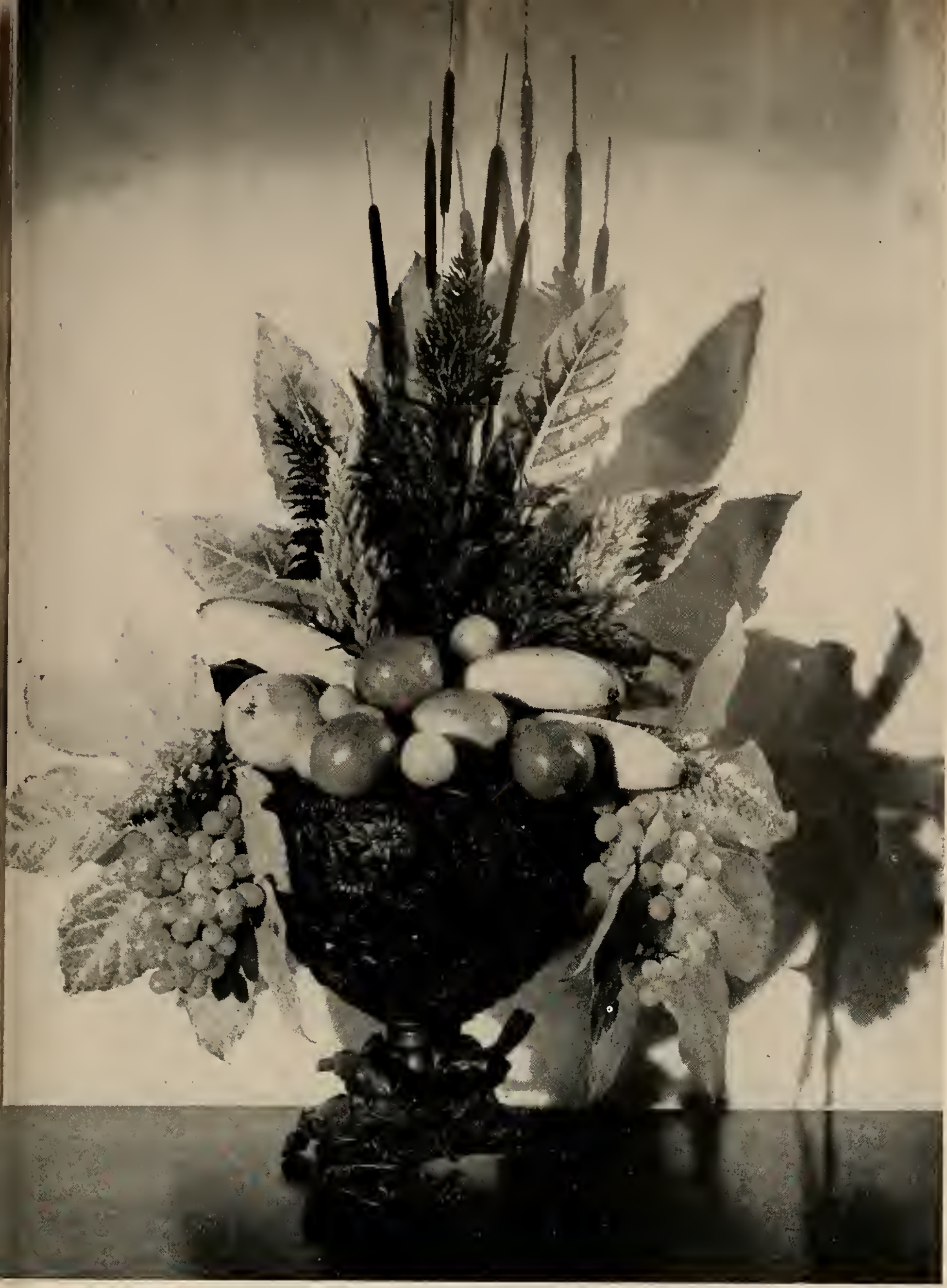


Table Topics For Your Holiday Entertaining

by Laura McVay

Thanksgiving, and the produce of fields and orchards are synonymous. It is natural, therefore, that in this month of November we suggest again the use of fruit for decoration. We have discussed before the use of fruits and gourds, emphasizing the combinations of harmonious colors and contrasting shapes.

This year, why not combine flowers with fruit for your Thanksgiving table or dining room buffet? You will increase your range from which to draw pleasing colors, shapes and textures. It is always a satisfaction to use fruit for it lasts so much longer than most flowers. It is fortunate that long lasting chrysanthemums come at this time of year and can be used so happily with most fruits. Can't you visualize dark purple grapes, purple plums combined with lavendar and pinkish-lavendar chrysanthemums, and a few chartreuse limes for contrast? Equally attractive would be a combination of yellow toned fruits with clusters of small and larger yellow and bronze chrysanthemums.

Perhaps an analysis of the accompanying picture of an arrangement for a buffet will help guide you with your own Thanksgiving decoration. A tall container was chosen because it would allow the grapes to hang. The container is dark, therefore light grapes and yellow leaves were used for contrast. The container is also rough in texture, and for the same purpose of contrast, smooth, light colored fruit was used next to the bowl. In order to balance the heaviness of the bowl, the large yellow aurelia leaves were used at the sides and as a background. Two shades of cock's comb, yellow and red, combine nicely with the fruit and gave the desired height.

You will never fail to have a successful arrangement if you will follow these three principles:

1. Harmonious combination of color.
2. Contrast of textures.
3. Variety of forms.

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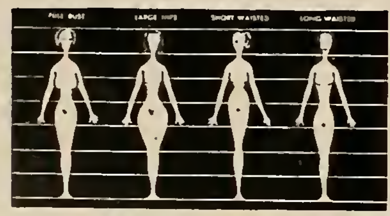

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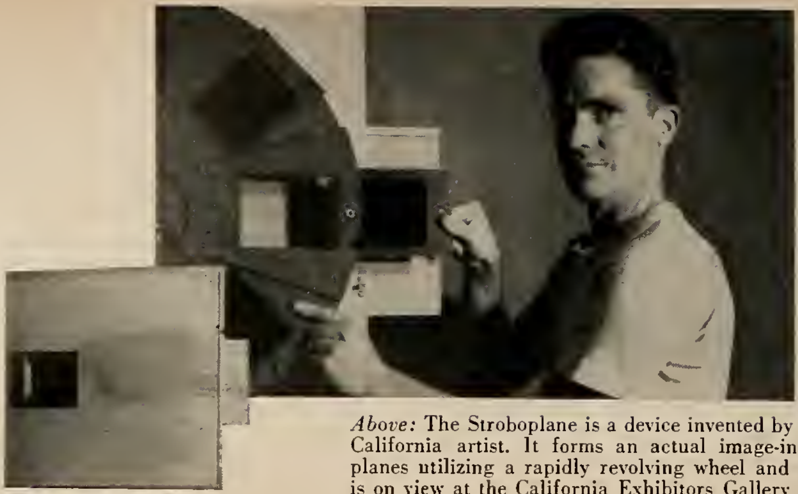
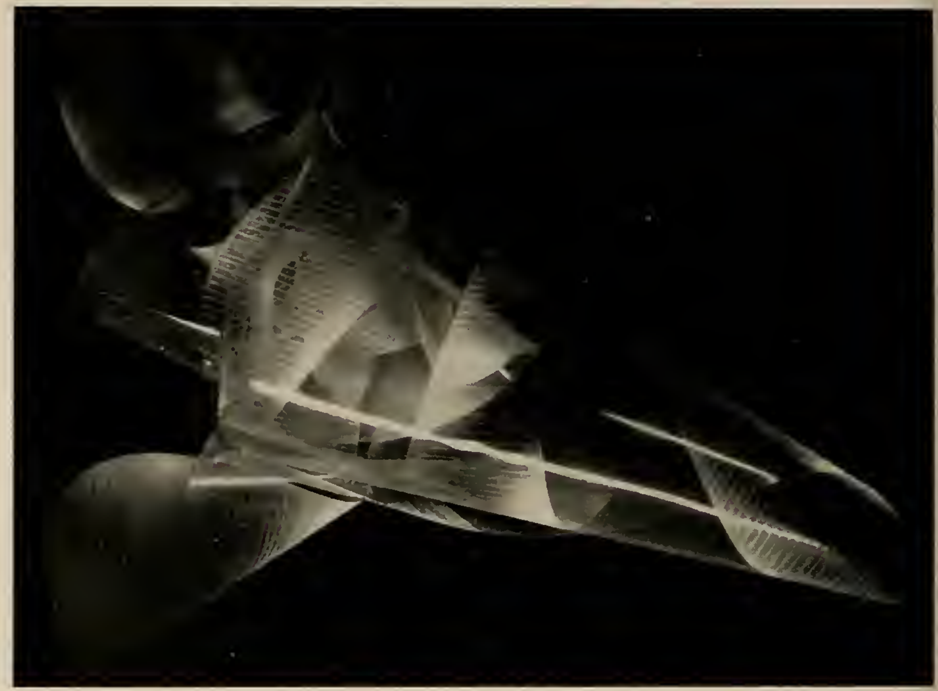


Above: The Stroboplane is a device invented by Robert Mallary, California artist. It forms an actual image-in-depth in eight planes utilizing a rapidly revolving wheel and strobe lights. It is on view at the California Exhibitors Gallery in Los Angeles.

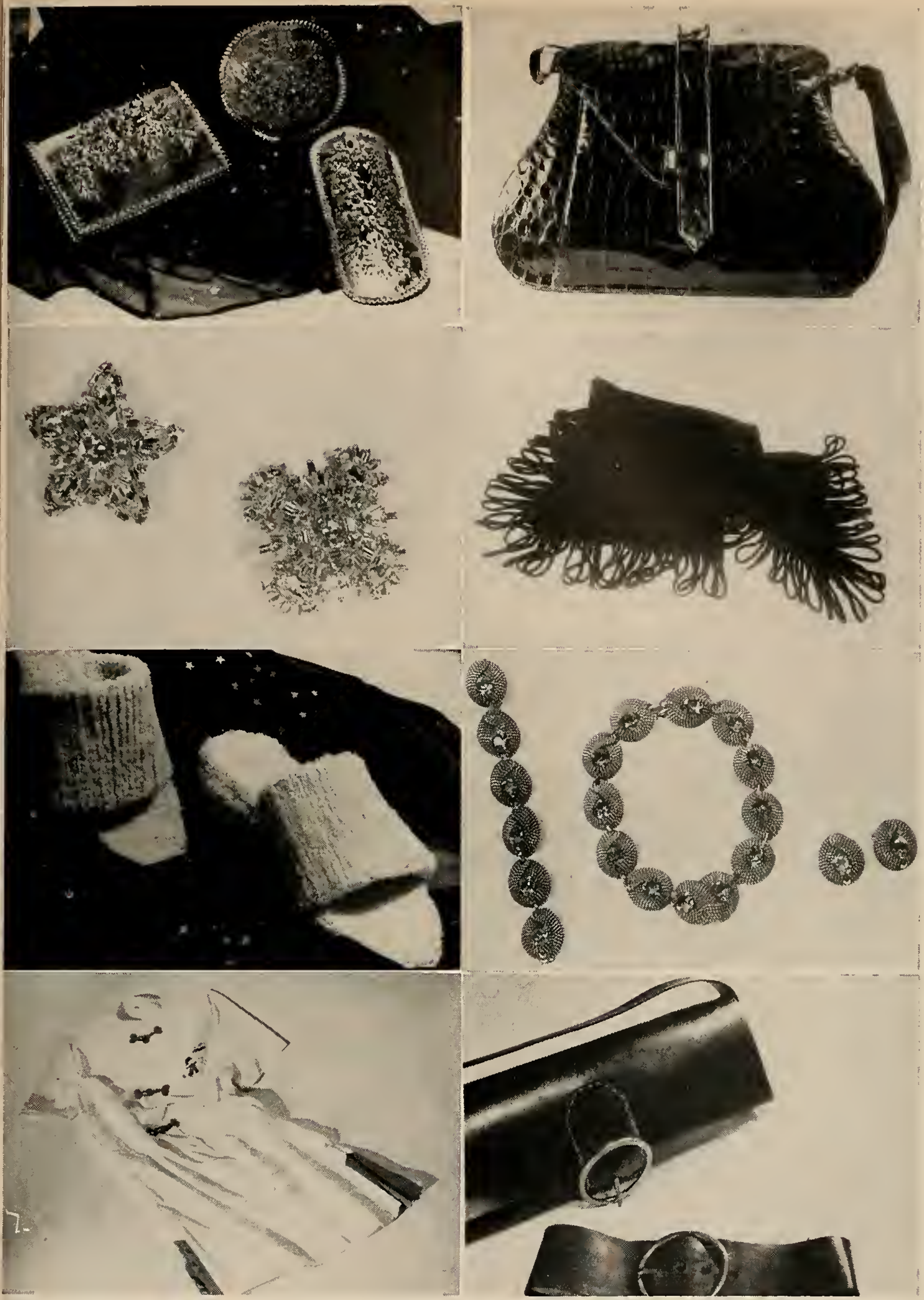
Luminous Sculpture by Robert Mallary



Robert Mallary, 33-year old Los Angeles artist and sculptor, believes he is perhaps the only sculptor in the world who produces his work in the dark. His "luminous sculpture," recently on view at his one man show at the California Exhibitors Gallery in Los Angeles, is made from sheets of plastic which are formed into intriguing abstract shapes and colored with luminous materials which glow in the dark when illuminated by ultra-violet "black light." He forms and colors his sculpture in his blacked-out studio using the ultra-violet lamp to make the colors glow and render the plastic surfaces visible. Some are mobiles: others are stabiles.

Mallary's luminous sculpture has aroused considerable interest among artists, designers, interior decorators, display managers and architects because it is an authentic polychrome medium which is completely contemporary in feeling. Used in conjunction with inexpensive black light units it can be viewed in the home (darkened many hours each evening for television viewing), in window displays, and in architectural decorations suitable for theaters, cocktail lounges and nightclubs.

Mallary visualizes his luminous sculpture as a step in the direction of an "ultimate" medium for the use of the painter and sculptor of the future which will have three-dimensions, color, movement, transparency and a complete flexibility in the sense that the artist will be able to create either a realistic or abstract image in any degree or combination. In this connection Mallary has also developed an electronic device called the "stroboplane" which forms an image in depth in eight distinct planes and which he believes establishes a new principal of projection applicable to three-dimensional movies. The first public demonstration of this device was given at his one-man show.



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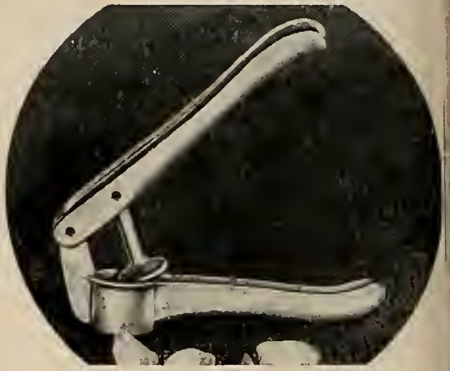

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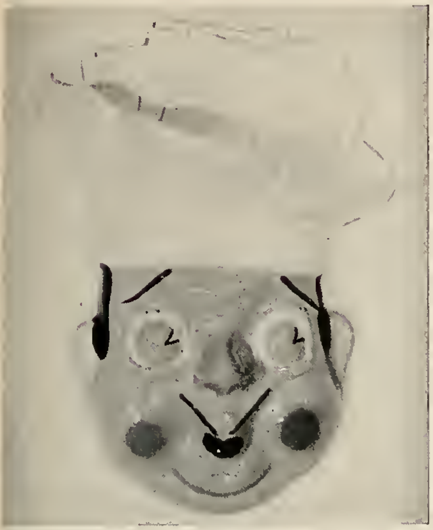
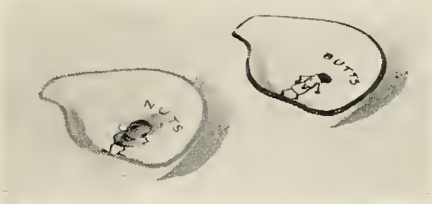


Meet **Antoine, the French Chef** recipe holder: Gayly colored, hand-decorated California ceramic wall hanger to add a cheery California note to your kitchen. Antoine holds your most treasured recipes for easy access. For a gift, why not fill his cap with your favorite recipes? $1.95 postpaid.

California Ceramic Salt Box: This charming hand-painted California styled salt box hangs on your wall or rests on your spice shelf. Use it as a planter too! Measures 6½ inches high, five across. $3.95 postpaid.



Nuts and Butts: Cunning pair of California-styled ceramic hand-painted dishes. The perfect inexpensive gift for everyone. Use them for informal lunches, for the Canasta or bridge table. Each dish measures 3 x 2½ inches. Only $1.00 per pair postpaid.

Right: Miniature Crackleware Soup Tureen: White crackleware miniature soup tureen for use as planter—for sauces—or try serving your hearty soups in individual tureens. Lid has specially designed lip which stands on side of bowl for use as planter. Comes complete with tray. $2.95 postpaid.

Ceramic Pig Snack Tray: On his back rests an apple shaped bowl for sauces, etc. Platter is divided in four separate sections for hors d'oeuvres, candies, nuts, etc. Measures 8 x 14 inches. California high glaze ceramic in chartreuse, green with red apple bowl. $3.95 postpaid.

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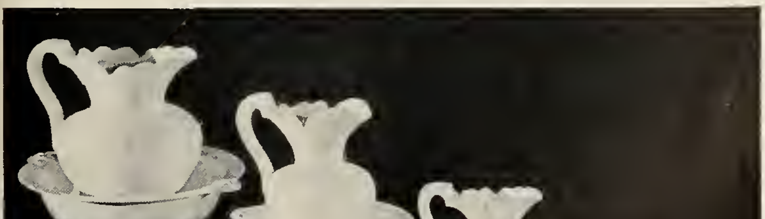

Left: Shades of Grandma: Lovely miniature white crackleware washbowl and pitcher sets for cream and sugar, cigarettes or for use as a planter. A delightful bit of Early Americana that will register big for every gift occasion. Five sizes to choose from, all mailed postpaid:

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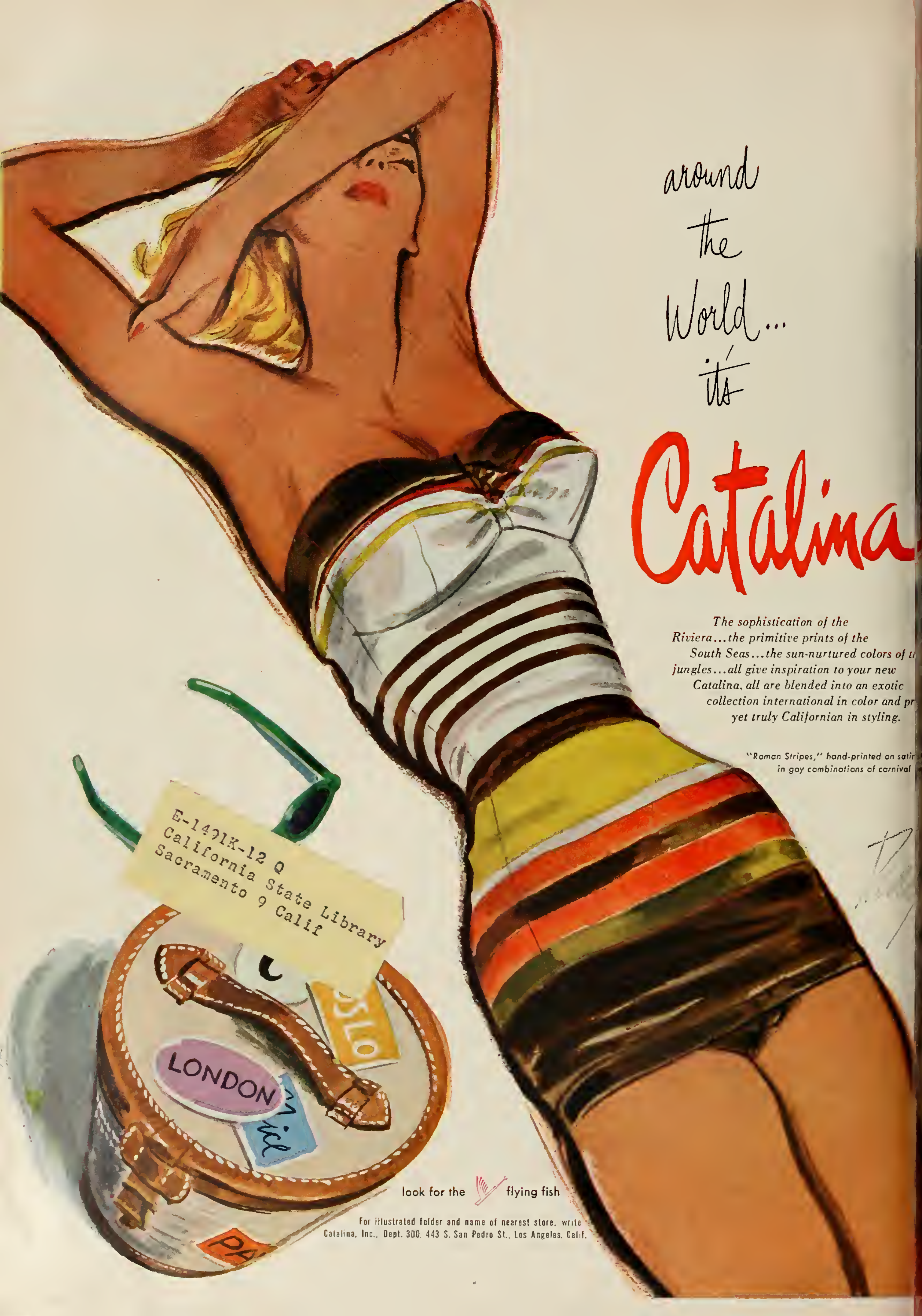

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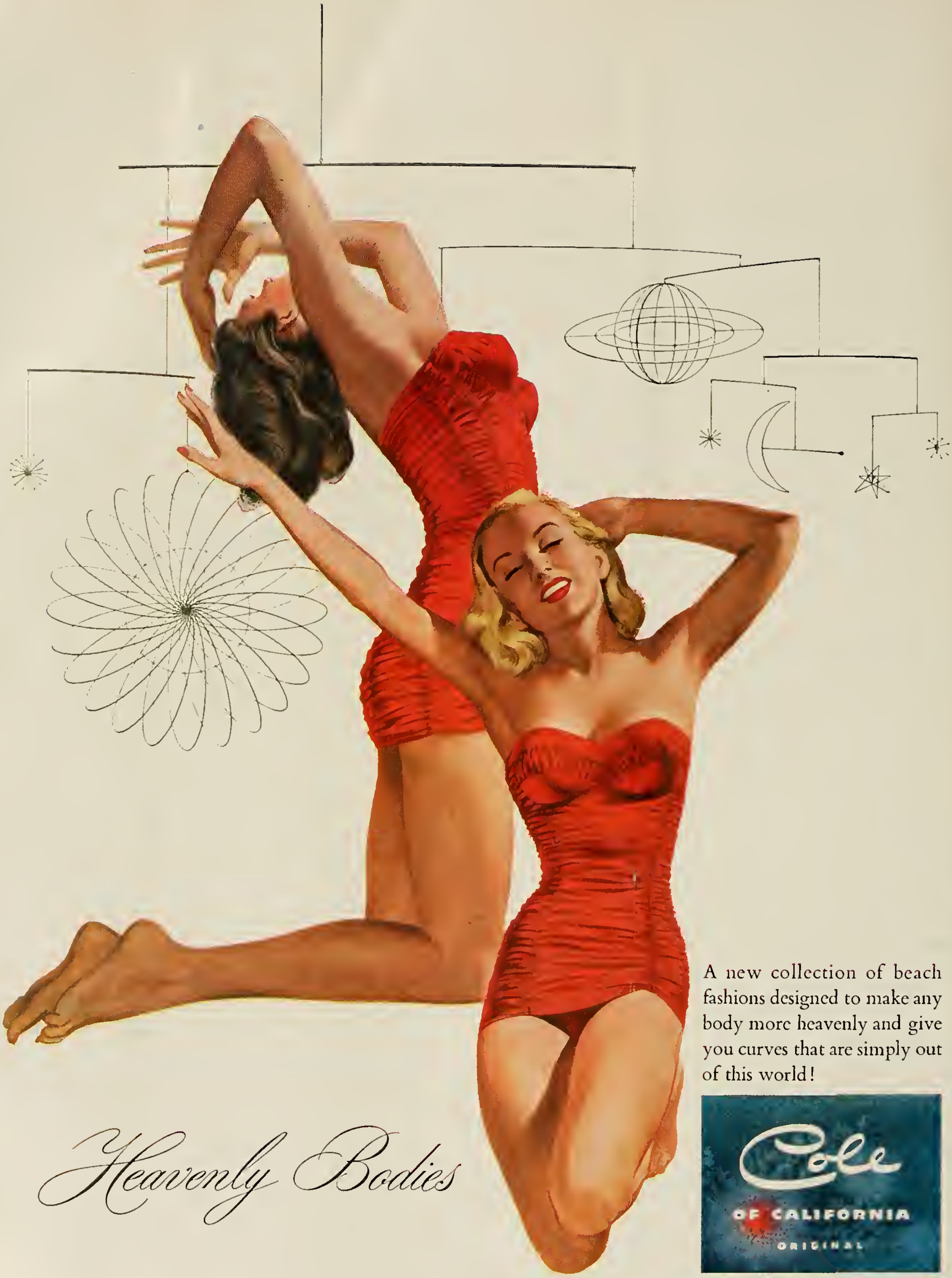

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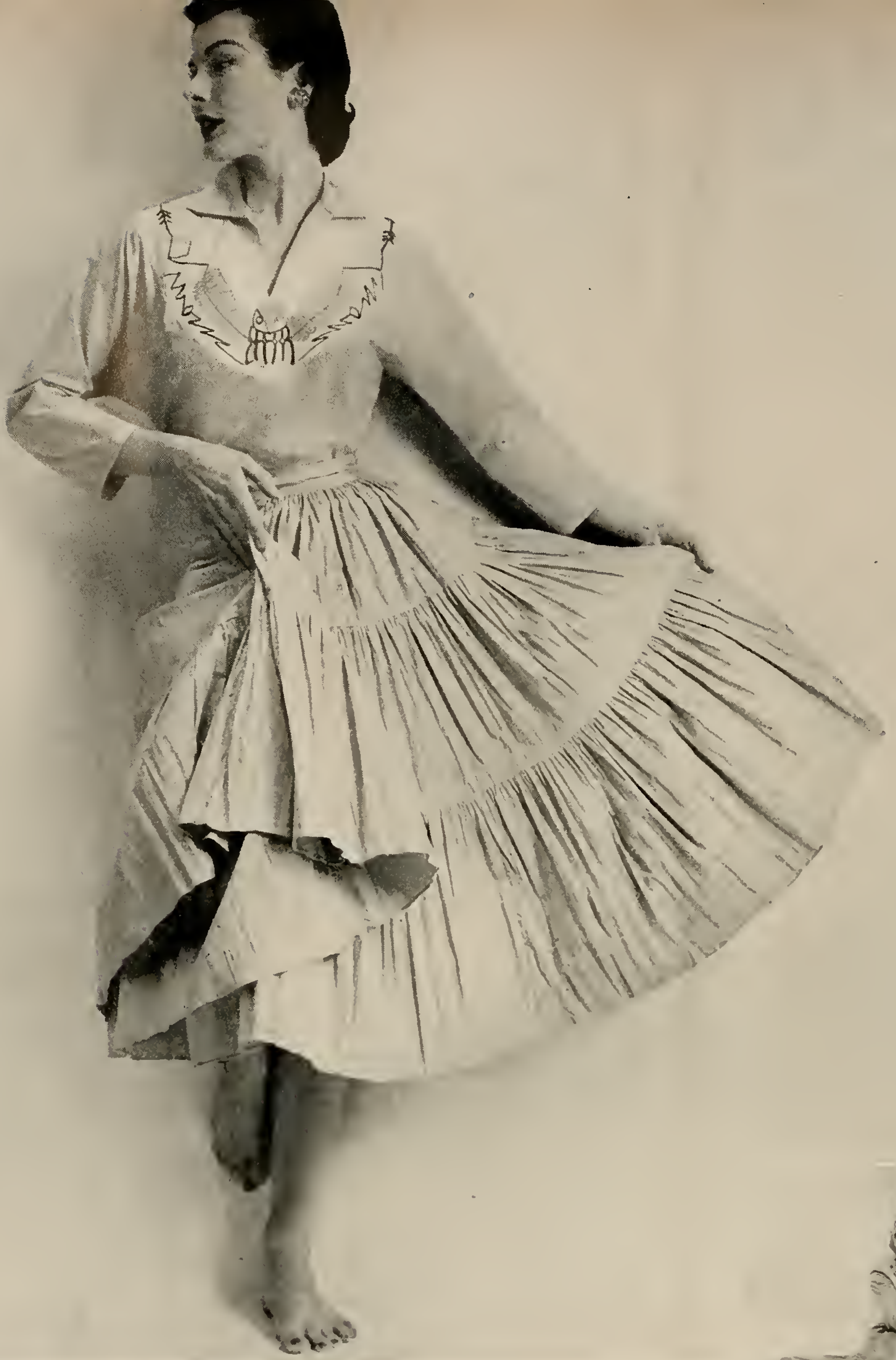
De De Johnson

722 South Los Angeles Street • Los Angeles



Betty Barclay Separates

Heap big glamour . . . for so little wampum!

Whirling, twirling squaw skirt has three tiers . . . blouse has vestee scored with Aztec embroidery. Fuller Playtone, sudsable, sanforized, needs no ironing. Coral, purple, Ming jade or lime. Sizes 9 to 15. Skirt about $9.00. Blouse about $5.00.

At fine stores everywhere.

For store nearest you write: Linsk of California, 2100 South Broadway, Los Angeles, Calif.

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Philadelphia ● California

deniably...the most perfect fitting stocking ever created!

off you see the pleats
on you don't!

AMAZING!

NEW!

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Pleated STOCKINGS

The pleats expand to give perfect fit to foot, leg and thigh.

At last! A stocking that fits like your very skin! Exquisitely sheer nylons with permanent pleats that smooth out to become invisible when worn...that expand and spring back with every movement of your leg! Seams stay straighter ...snag resistance is greater. Wash like any other stockings. Sizes 8½ to 11.

The most perfect fitting nylons ever created... yet priced no more than ordinary stockings.

$1.75	60-gauge . . . with self heel
$1.95	60-gauge . . . with black, brown or navy heel and seam

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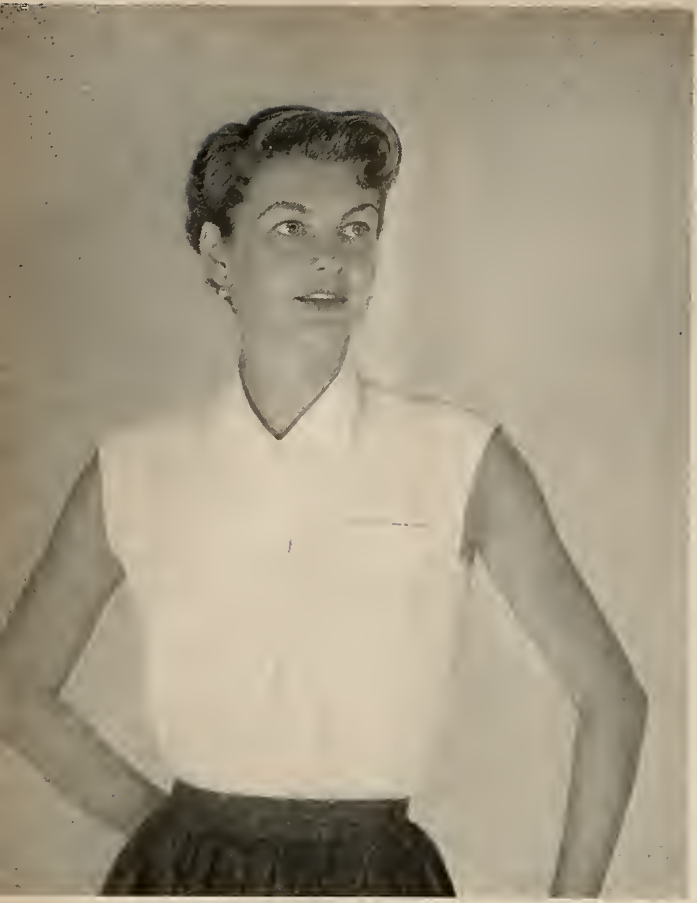
RESQUE*, **the world's great name in stocking fashions.**
re-frame* heel†...pleated††...designer stockings by Willys of Hollywood*
ding stores everywhere...or write for name of your nearest store.
DN HOSIERY MILLS, INC., Sales Office: Empire State Building, New York 1, N.Y.



Tucks trim this little boy shirt of Sanforized cotton broadcloth in white, red, navy, aqua, pink, gold and lime. Sizes 32 to 40, about 3.95.

THAT GRAFF GIRL

...is the smart girl

always right in the functional, action-minded clothes tailored in the world famous Graff fashion . . . GRAFF CALIFORNIAWEAR, a label known for quality of fabric, styling and practical prices.

Carried at leading stores everywhere.

CALIFORNIAWEAR BY

GRAFF

a California Creation

VOL. XI No. 1 THE CALIFORNIAN is published quarterly by The Californian, Inc., at 1020 S. Main St., Los Angeles 15, Calif., printed in U.S.A. Yearly subscription price $1.00. Entered as second class matter January 23, 1946, at the Post Office, Los Angeles, Calif., under the act of March 3, 1879. FEBRUARY 1952

For tennis, for beach, this two-piece set in Sanforized cotton twill gabardine, white with red or navy rib knit trim. Sizes 10 to 18. About 5.95.

An unbeatable combination, cotton teaser shirt with contrasting color trim. Small, medium and large, about 1.95. Worn with shorts of Sanforized cotton twill gabardine in white, red or navy. Sizes 10 to 20, about 2.95.

Evyan
White Shoulders
Perfume
Evyan
Golden Shadows

White Shoulders... **The Most Precious of all Perfumes**

Golden Shadows... **The Scent of a Thousand and One Sensation**

FEBRUARY-MARCH 1952

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VOL. XI NO. 1 . . . SPRING, 1952

Catalina's "Dream Fit" suit of laton taffeta lastex, with the wonderful shirred "fit-all" treatment, and delicate flower trim. About $17.00. The Broadway, Los Angeles; The Maison Blanche, New Orleans; R. H. Macy Co., New York. "Splash" by Parfums Eyvan, to satin-glide her skin.

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

The difference is SPRING....

ou're a new woman, or at least you
ut a new face on things . . . for come
e spring, and somehow your spirits
ill soar to the blue skies. Probably,
's because this of all seasons is a
me of lightening, brightening fash-
ons. Gay prints, stiff sheers, rustling
lks, suddenly take the place of heavy
ools; there's the excitement of fresh-
ess in the spring fashion story that
ives you a completely new look . . .
nd outlook! This season you'll love
. . the wonderful two-piece cottons,
e cotton suit-dresses, the billowing
at dresses cut on princess lines. You'll
ave an affinity for *the costume:* the
ftly fitted jacket that comes off to re-
al a dance-able little sheath dress.
Add your own jewels and it looks to
ave cost some fabulous sum!) Your
its will be softer, rounder, gentler
. . both in look and in fabric. The
mpire treatment will tempt you; the
rdigan neckline looks new. And your
at! . . . the briefest ever, in downy
ft fleece or nubby lacey poodle cloth.
he Spencer jacket buttons snugly over
llowing skirts, completes the silhou-
te neatly. And as for your new spring
nnet, Rex has a word for it . . . it's
attery! So here's to a new you and a
w season, may you walk in beauty.
-V.S.

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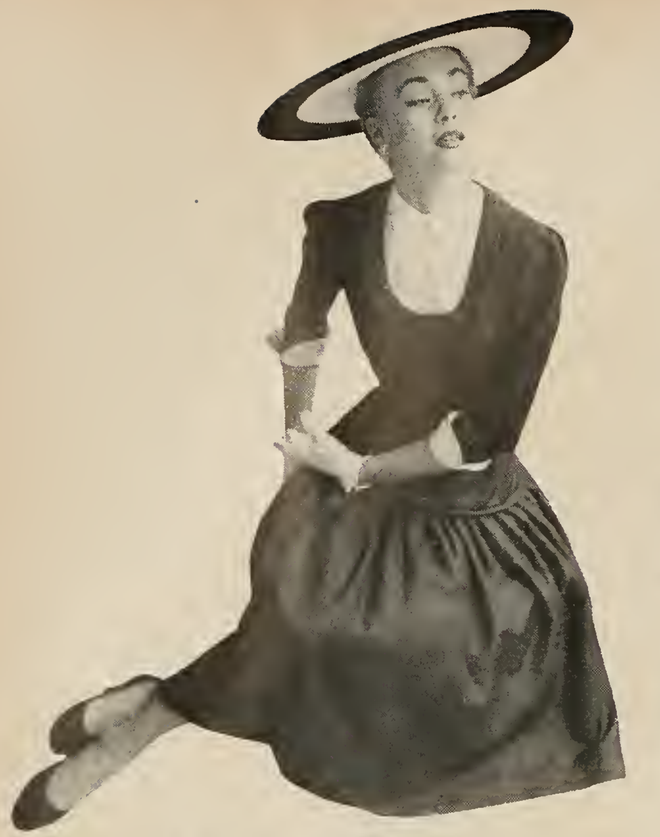


*Staccato black and white,
this shallow crowned milan with
single strand of rhinestones
to enliven its dramatic simplicity.
Hat by Rex, to compliment
silk shantung dress by Georgia Bullock*

YOU, and your hat

Before you hear a peep out of the early birds of spring, you'll be thinking about a new hat to lift your spirits and carry you into the new season. For a hat to a woman can be all things . . . a new mode, a new mood, almost a new face!

Everyone knows that a hat should be chosen to complement a costume, but secretly and between us . . . its prime function is to garner the compliments we love.

Rex agrees with this reasoning . . . in fact, he may have invented it. For Rex is Californian for "hats," he is known the world over for his impeccable good taste, for his hats that do-things for a woman.

Whether you live within limousine length of his fabulous salon in Beverly Hills or in one of the sixty cities where his millinery is sold, you'll find his hats have a personality all their own. Hedda Hopper has. Louella Parsons has. And so has a long list of international leaders, stars and socialites who are "hatted by Rex." He recently did Ginger Rogers' hats for "Love and Let Love," legitimate play; and his regular customers include such as Lana Turner, Roz Russell, Jane Wyman, Mrs. Leonard Firestone et al.

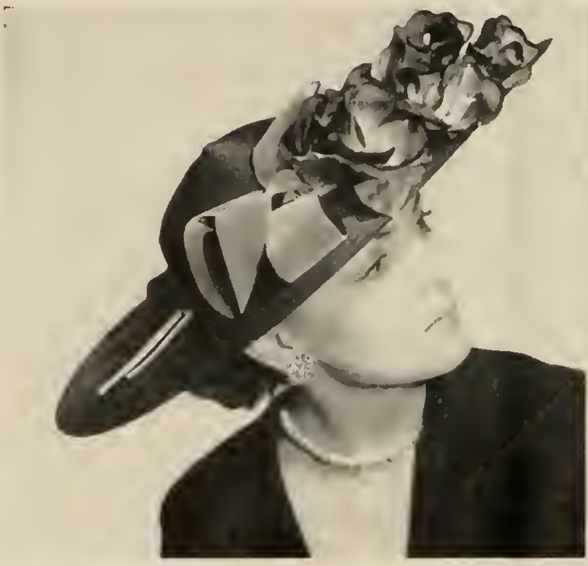
Rex (Ferris) and his partner Wally (Twinting) have been together for 30 years, Rex hailing from Iowa. After their thoroughly American background, opened their own shop four years ago.

The 1952 Rex collection puts high premium on simplicity, on silhouette importance. Then, "A hat must have reason for being," Rex will say. "It must be chosen to fit your particular hair-do, your face; it must have shape to complete the silhouette of your costume."

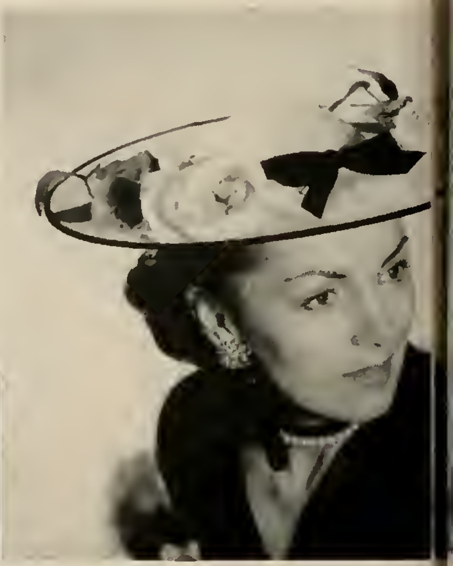
And so, this is a season for a narrow-brimmed sailor or a shallow cart-wheel to set straight and lightly on your close-cropped curls. Equally good over chignon or brushed-back coiffeurs. If you've the face for it, a cloche is new. But whatever the fashion, the lilting tilt of the brim, the shallow crown, are the things to watch.

Important and for fun are polka dot bowlers, or shirtwaist sailors with a scarf (or maybe a change-off series in various shades). New and brightly in fashion is a very clear red. And "I don't know what we'd do if we ran out of rhinestones," says Rex and says Wally, who fancy little strands of sparklers outlining a shallow crown, or shining singly here and there. Flowers are more delicate, scarcer, than in previous springs . . . instead, a velvet ribbon. Christmas trees, not hats, are "trimmed."

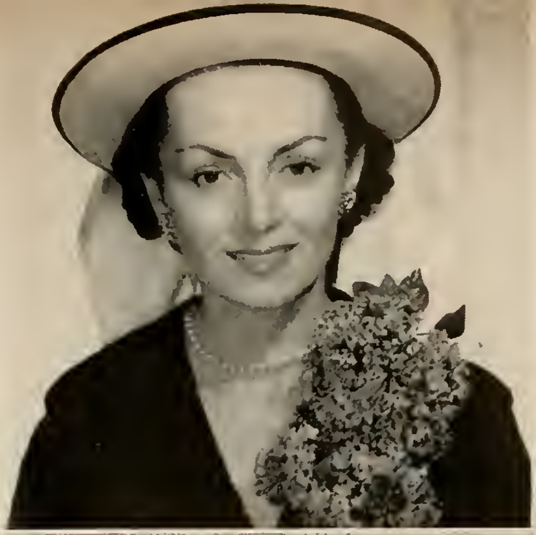
Delicious little half-hats, encrusted with flowers or dew-dropped with rhinestones, shadowed by a wispy veil . . . flirtatious dance hats are pure enchantment. Long custom gloves of taffeta, tucked and with billowing tiers atop, match and transform the simplest sheath.



*The tulip cartwheel, black
milan with purple-toned
flowers; Arronson, Houston.*

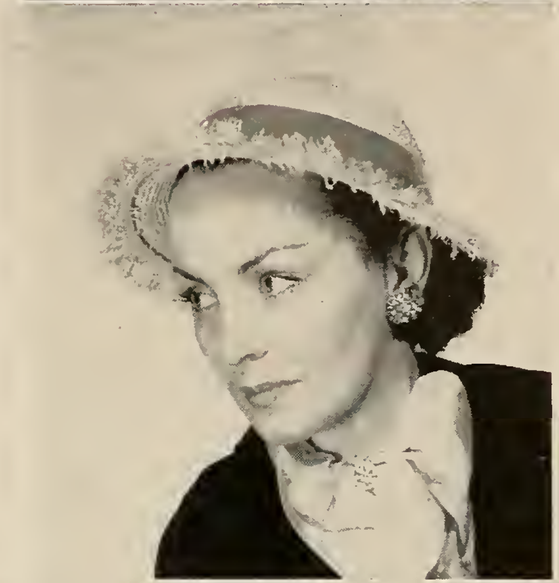


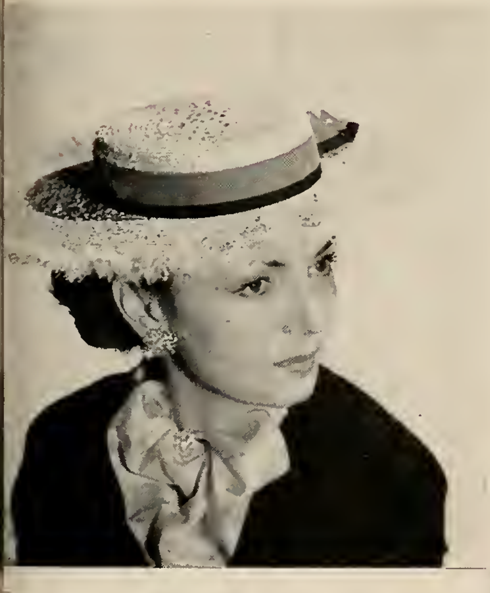
*Shadow hat of white straw,
black velvet binding, pink
roses; Norma Inc., San Francis*

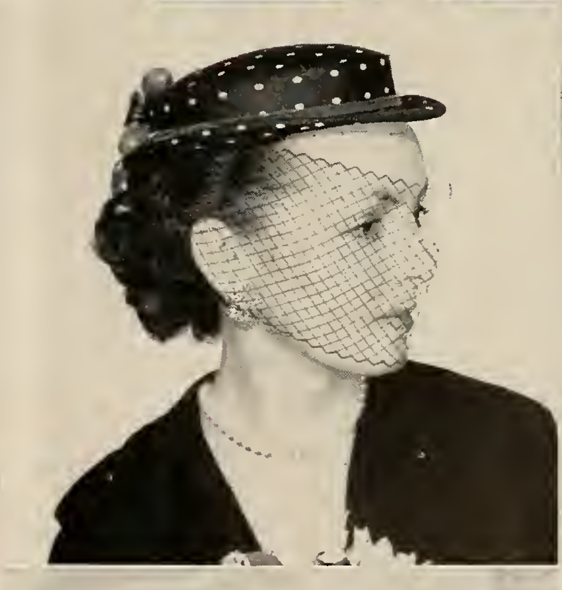


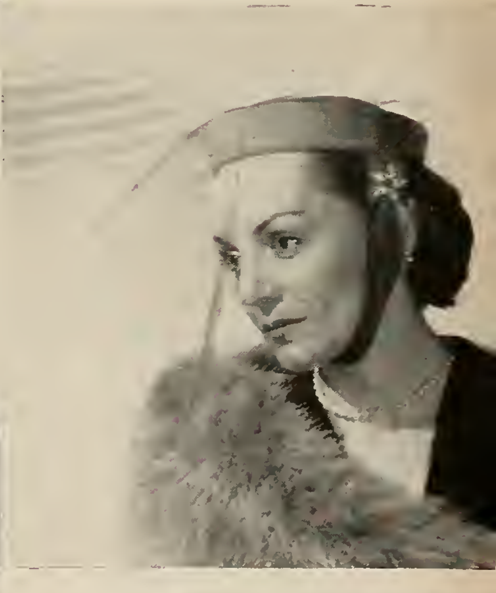
Natural straw bowler, bound in black velvet, colored silk handkerchief; Goodman, Miami.

Farmer Rex cloche, natural straw, self-fringed, orange velvet trim; Arronson, Houston.





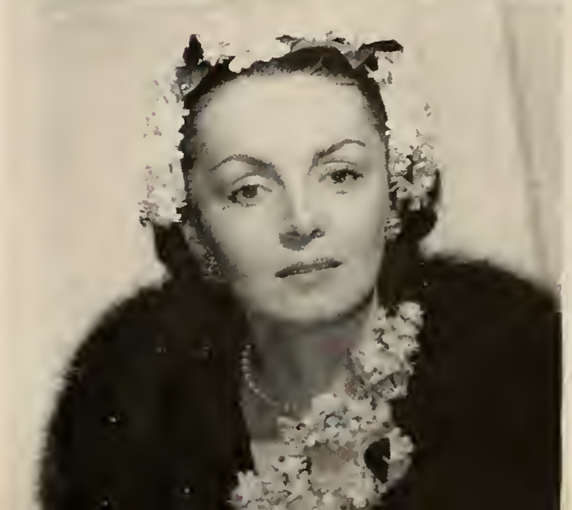




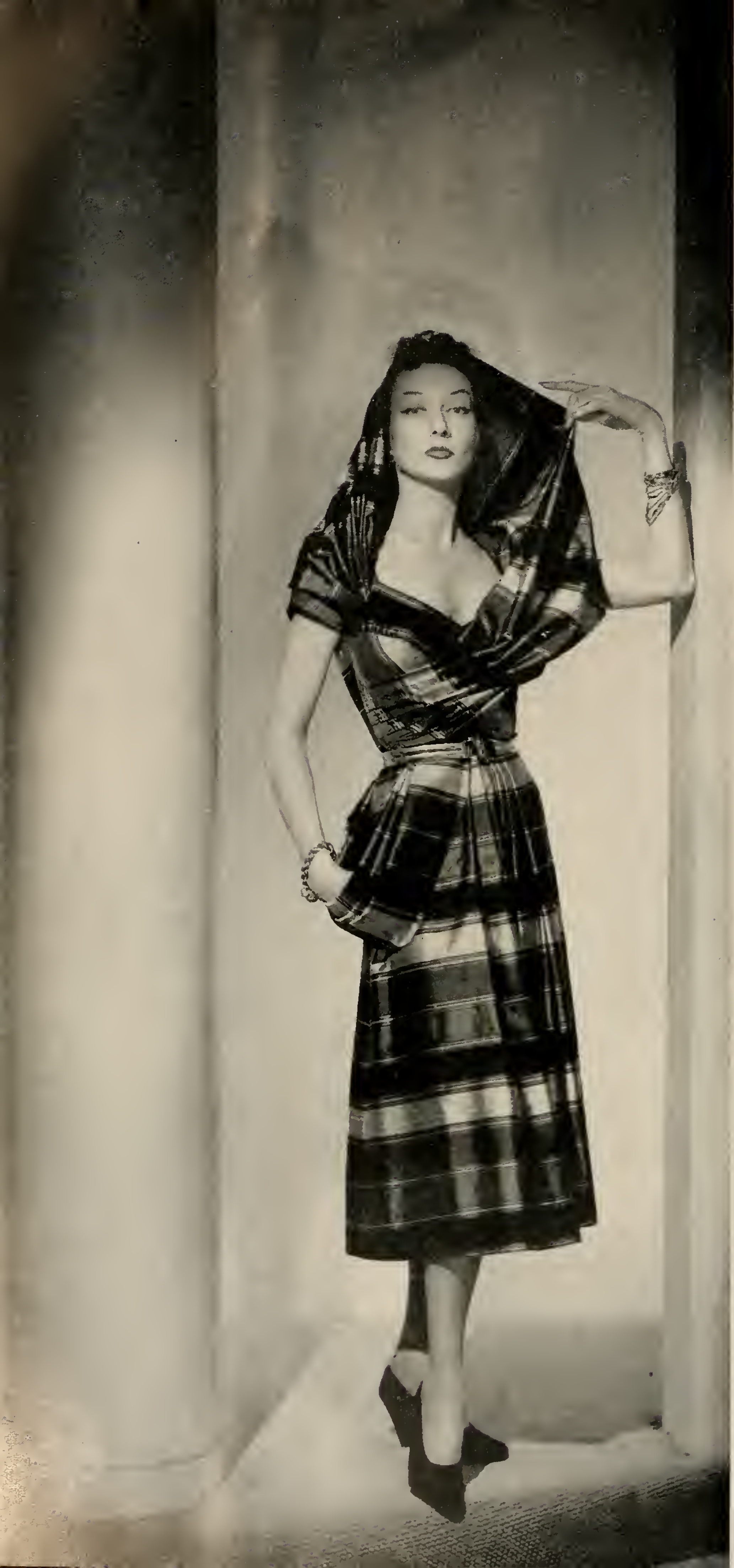
armer Rex fringed sailor, rilliants on crown, velvet bands; laison-Blanche, New Orleans.

Star pill box of cocoa felt, Gigi chin strap, maline petticoat veil; Marshall-Field, Chicago.

Lilac cap, pink lilacs on net, velvet bows; Gunther-Jaeckle, New York City.



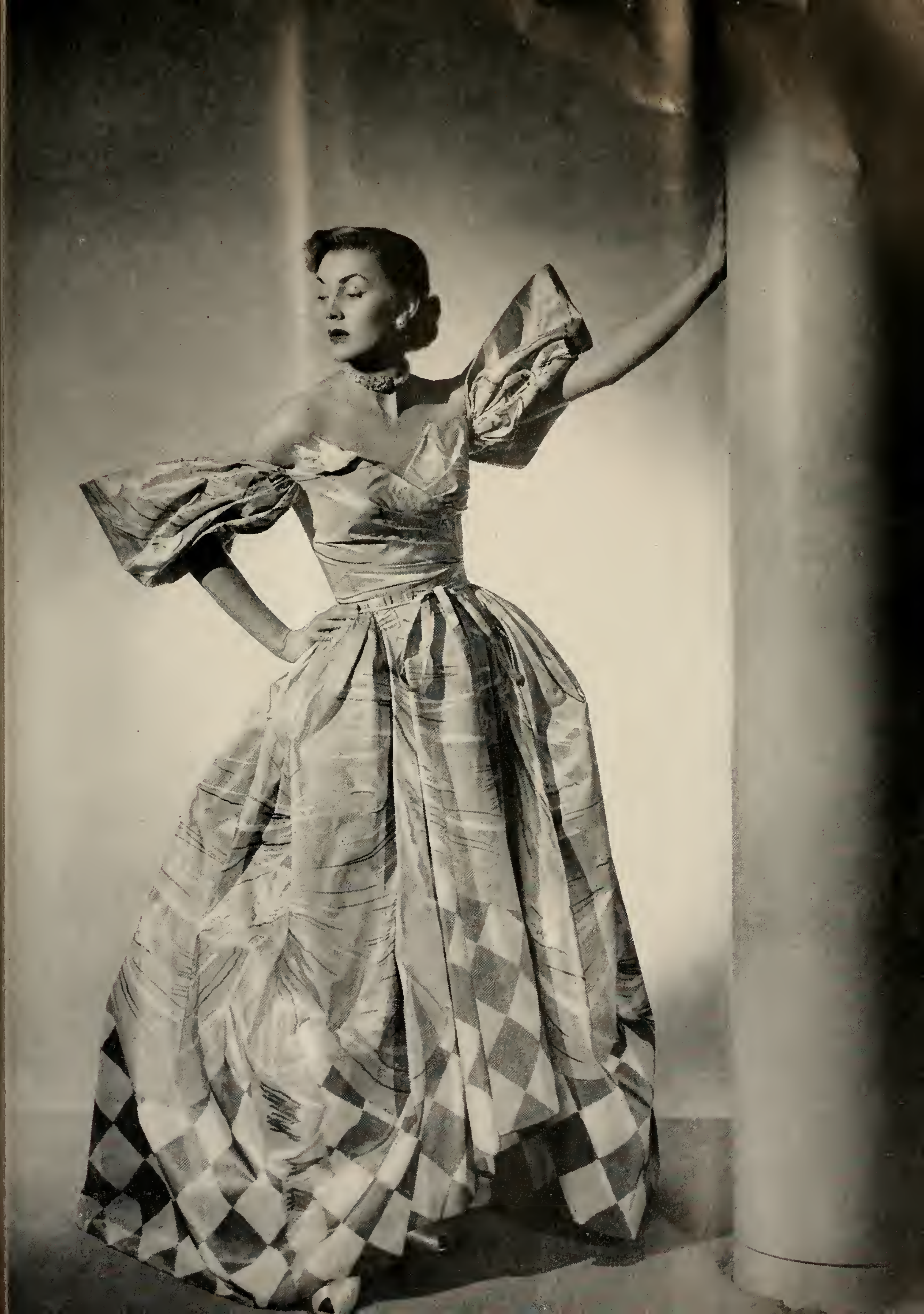
Rex likes polka dots, uses them to top a saucy bowler

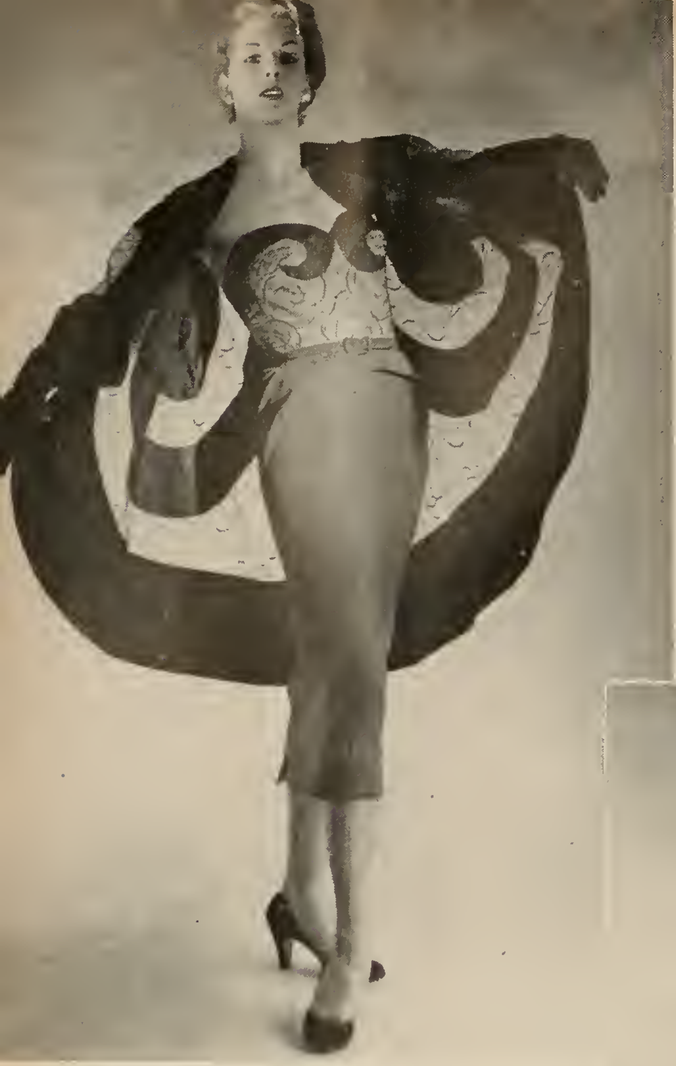


ADRIAN

. . . with finesse

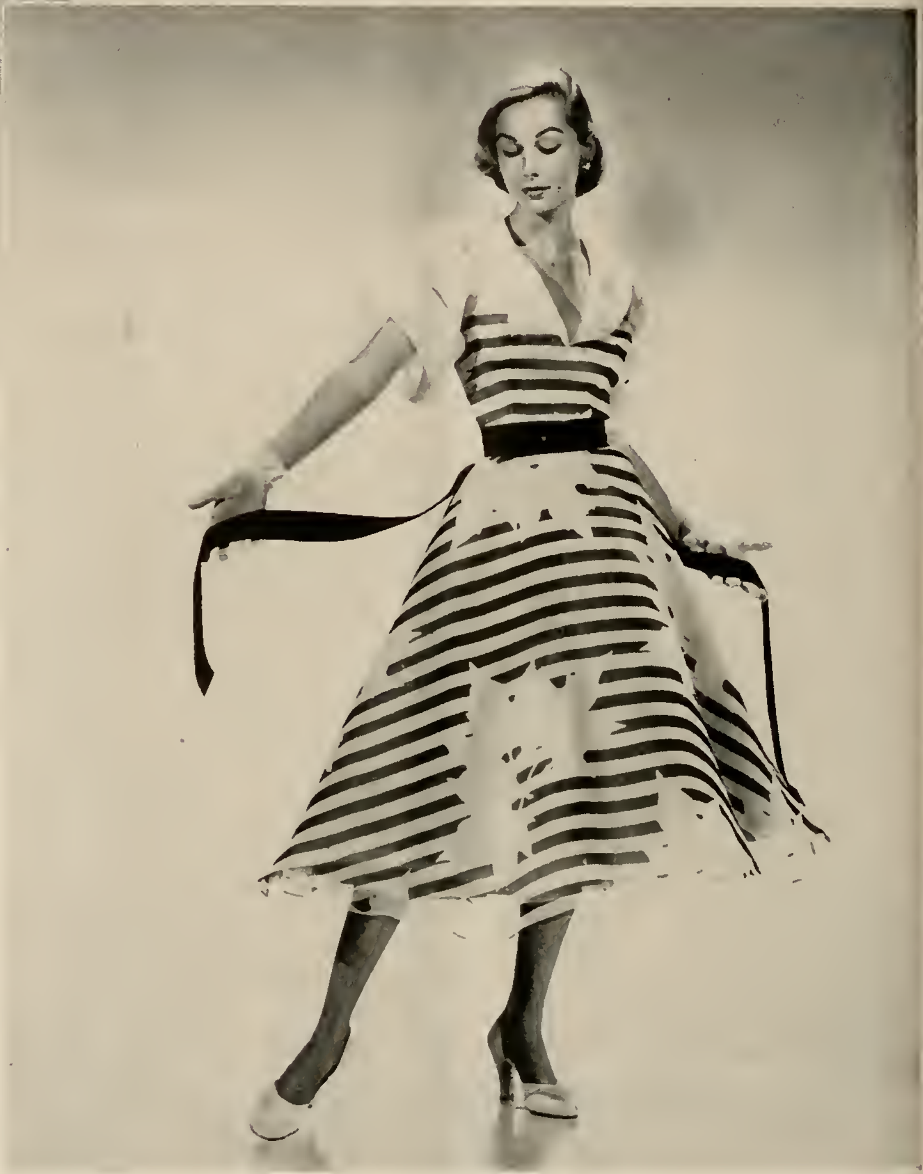
Captured the splendor of the Far East in this dress of striped silk surah with sari-draped cowl and hip pocket. Lighthearted elegance, the spirit of this evening gown in lilting colors, a warped taffeta printed with harlequin checks and white, white birds, one in flight on the winged shoulder decollete. Both by Adrian, both at J. W. Robinson, Beverly Hills; Marshall-Field, Chicago; Gunther-Jaeckle, New York.





HOWARD GREER

It's the ensemble look you must watch,
and Howard Greer gives you the most inspirational
silhouette in a coat, scalloped with sheer-and-shine
lace with taffeta . . . over the figure-flattering
sheath of a gown, in silk crepe,
at J. W. Robinson, Beverly Hills,
Jay Thorpe, New York City.

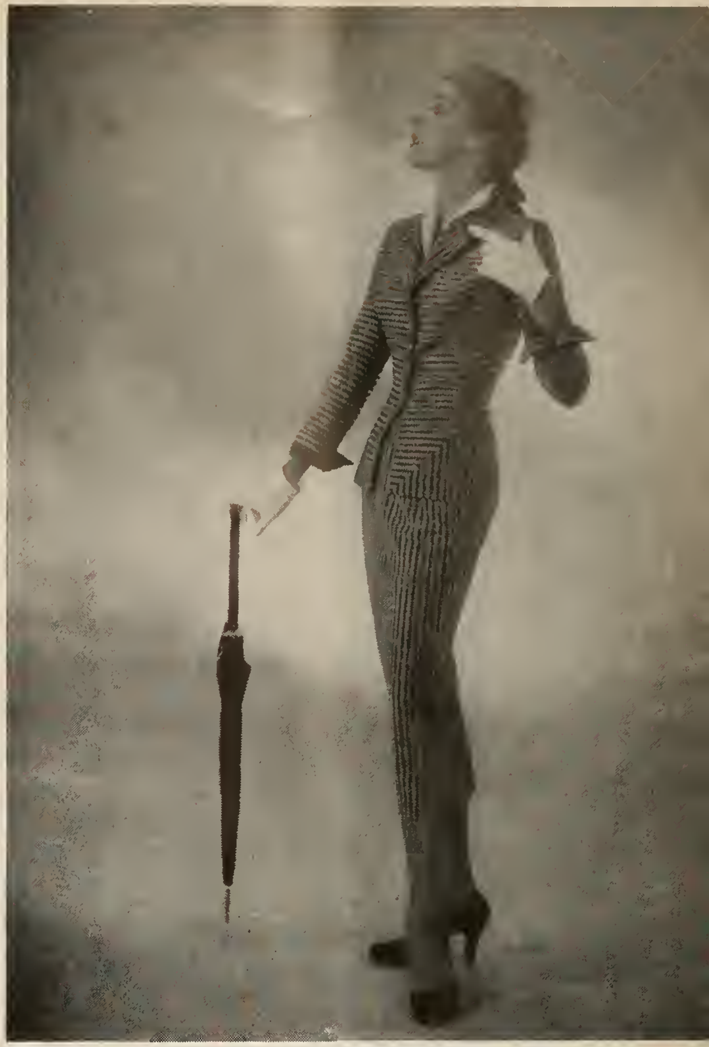


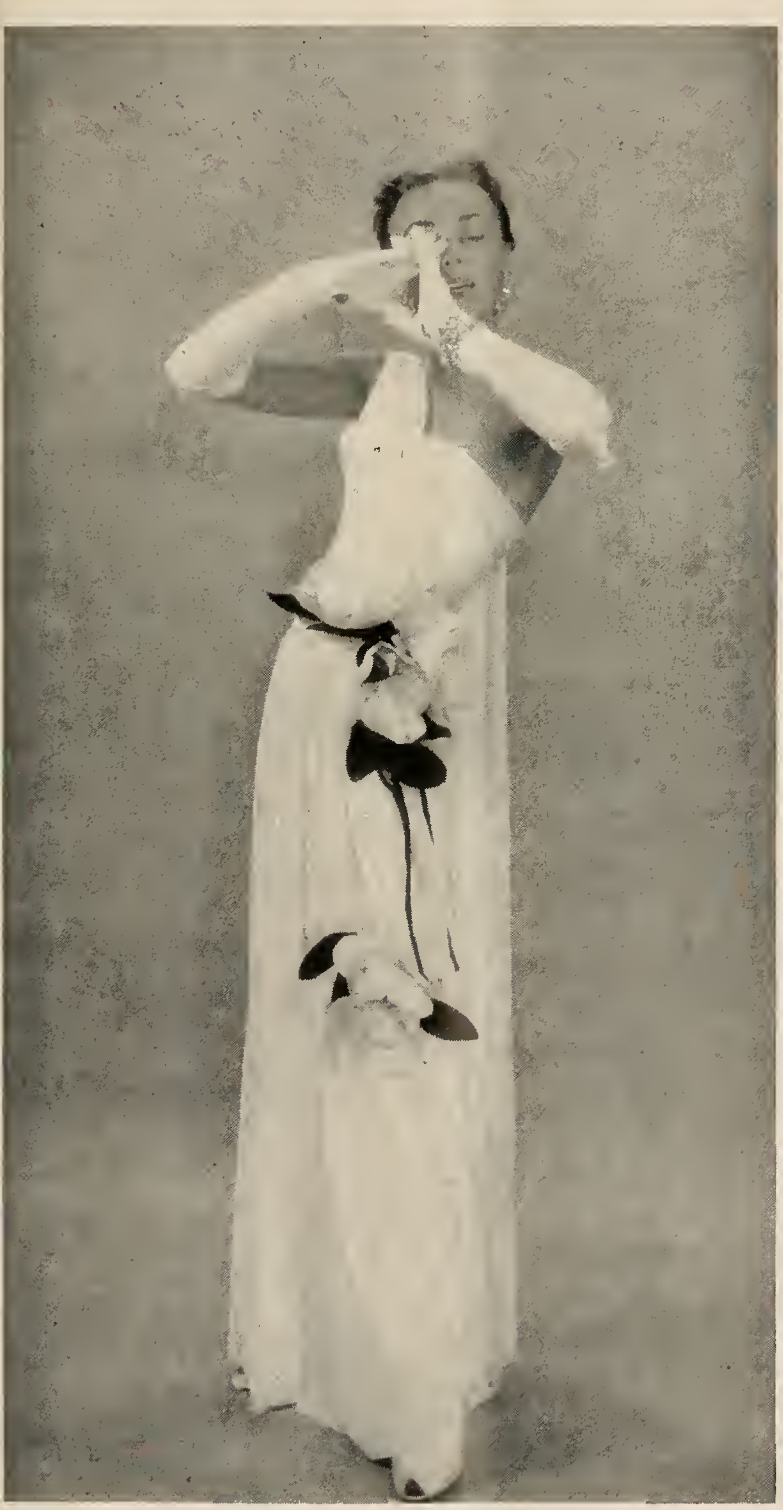
MARUSIA

Fashion fireworks, in a boldly striped
and printed silk lorganza . . . "Dream Girl" is
its name, a floating fancy in pale pink and black.
Marusia has mastered the technique of extreme
simplicity in style, dramatized by fabric and color.
The result? . . . utter sophistication.
At Saks Fifth Avenue, Beverly Hills;
Wm. H. Block Co., Indianapolis.

IRENE

The pace-setting suit for spring
shows the Empire feeling . . . gently molded
and sharply mitred in the mood of Irene.
A sheer wool, sheer delight all the year through
but a particular advocate of spring.
Pillbox by Rex.
Ransohoff's, San Francisco; Neiman Marcus, Dallas.





Elegant formality, the wrapped
silhouette . . . Alix jersey draped and
caught by magnificent magnolia blossom
. . . Irene's way of expressing femininity
in a worldly, womanly fashion.
Ransohoff's, San Francisco;
Marshall Field's, Chicago. It's a gown
with memory-making propensities.

POMONA

The star and the students: left to right, starlet Sally Fraser chats with Pomona co-eds Gwynne Allex and Carol Ford on steps of old Claremont Inn, setting for several scenes in ROTC picutre.

by Hugh Hayes Harlow

Little Pomona College had one of the biggest thrills in its history recently when a Hollywood motion picture company invaded the picturesque campus and recruited students as actors in a color on the Reserve Officers Training Corps program.

The quiet, tree-covered Pomona quadrangle was jarred by the noise of generators. Blinding arc lights routed the shade.

Students went to classes in grease paint, and the solemn atmosphere of the chapel was disturbed by the confusion and paraphernalia of professional movie-making.

Yet this production had none of the tinsel and glitter which Hollywood publicists have built up as the trademark of the industry.

The small but adept unit known as Cascade Films, Incorporated, is made up of veterans of the last World War, even to the last secretary and script girl.

To them, the story of the ROTC is a very real and very important part of the U.S. defense effort.

Then too, with a small and compact unit of serious-minded and budget-conscious professionals, there is no time for the fanfare and folderol which is supposed to delight the hinterlands.

The half-hour film, made for the War Department and as yet untitled, portrays the ROTC career of a student from his enrollment in the program through drills, classes, athletics, a formal dress parade, graduation and the traditional ROTC ball.

The leading parts are played by professional actors. Robert Sherwood is the hero, and starlet Sally Fraser the heroine. Veteran actor Tom Powers portrays Sherwood's father, and Walter Sande is a sergeant.

But mostly this is the story of the ROTC, and the Pomona-Claremont unit, chosen as typical, provides the majority of the cast.

The combined ROTC unit embraces Pomona College and Claremont Men's College, both located in Claremont on the eastern boundary of Los Angeles County.

Before the film was finished, not only the student-soldiers, but faculty members, coeds, secretaries, girls from nearby Scripps College and the townfolk of Claremont had all had a fling at movie roles.

At ease, between scenes: Pomona-Claremont ROTC cadets play chess while awaiting shooting! Left to right, Bob Carlisle, William Hubbard, Ed Milligan.

The feet of the class: student actors rest weary feet after interminable dancing scene for picture. Left to right, volunteers were: Sarah Heat, Sharon Blake, John McKinley, Bob Remen, Louann Poitevin.

Stand-in! Assistant director Orville Fause checks for camera angles for important graduation ball scene; Robert Sherwood and Sally Fraser, stars, get instruction from head cameraman Roy Seawright.

COLLEGE GOES TO THE MOVIES!

Part of the film was made at the ROTC summer camp in Fort Lewis, Washington, but the main body of the picture was shot at Pomona.

The Cascade unit of 25 spent 10 days in Claremont. working with equipment, leased for the most part fom Walt Disney and Hal Roach studios.

The unit itself boasted plenty of savvy in things military. Cascade President Bernard J. Carr was a senior grade Navy lieutenant. Director Francis "Pete" Lyon was a major in the Signal Corps, and Jack McEdwards, the production manager, served as a major in combat photography in the European theater. Head cameraman Roy Seawright was a sergeant in the Army Air Forces.

While Pomona's campus is noted for its fine weather and scenic beauty, there were difficulties which interrupted camera work and held up production.

Even the slightest cloudiness is inclement for sharp color photography, and the season left the foliage a little shy of Seawright's artistic demand.

The cloudiness kept several hundred cadets standing round all afternoon one day as the cameras rolled in fits and starts when the sun shone through. On occasions, Seawright used artificial flowers to create the color patterns he wanted.

There were other factors at Pomona which proved troublesome to the moviemakers—trains, planes and classes.

Trains rattling through on their way to Los Angeles and aircraft flying overhead were a constant headache to soundman Don Dillard.

Bells announcing the change in classes were not only a soundman's headache, but a director's as well. Students would have to pick up their books and run to class, although the faculty did make allowances to hold interference to a minimum.

For the students, participation in the film was both a lark and a chore.

Naturally it was a new experience, interesting and fascinating, and appealing to the "ham" that lurks in even the most modest of men.

But in the process they found that moviemaking is no cinch. They worked far into the night, suffered the discomforts of makeup and unseasonable clothing under the searing heat of arc lights.

They learned, too, the tedium of rehearsals and of remaking scenes, and the long waits necessitated by clouds, costume changes and the rearrangement of scenes and equipment.

But through it all, the spirit of cooperation among the students was a joy of the Cascade unit.

"There's something very nice about working at a small college," cameraman Seawright said. "There's camaraderie, and a spirit of friendliness and helpfulness that makes the job much easier for everybody. The kids really knocked themselves out to make the picture a success."

And so the picture was completed and will be shown throughout the nation in the next few months.

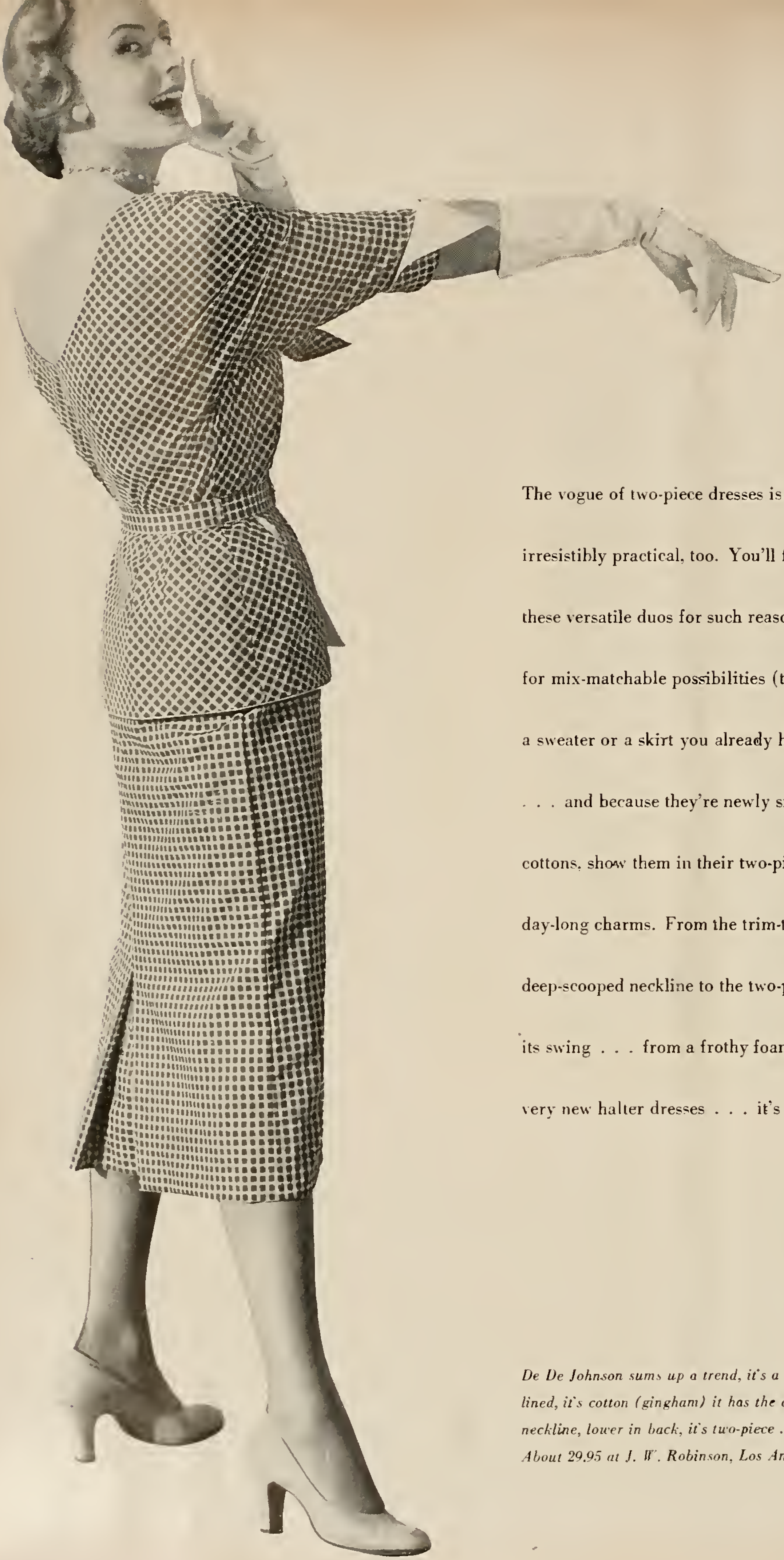
The students were enthusiastic, feeling they had learned something interesting and valuable outside their regular curriculum.

Nowhere among the nationwide audience the film will have in the next few months will there be more eager anticipation than among Pomona, Claremont and Scripps students, and the people of the town of Claremont.

Make-up artist John Sylvester puts last-minute touches on Walter Sande, cast as a sergeant.

On parade as the call for action, camera echoed across the fields. Robert Sherwood salutes; production manager Jack McEdwards, director Pete Lyon, center.

Military strategy plotted with director Lyon and Robert Sherwood. Left, Col. William P. Crum and Lt. Col. Robert L. Wadlington.

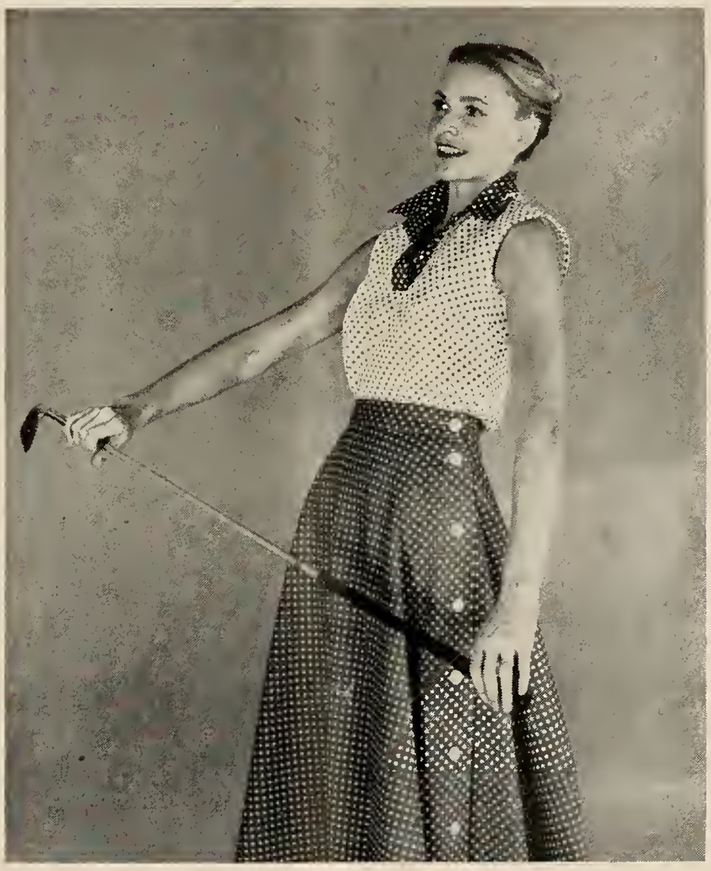


two pieces

The vogue of two-piece dresses is practically irresistible . . . irresistibly practical, too. You'll find yourself choosing these versatile duos for such reasons as comfort-in-action, for mix-matchable possibilities (to team with a blouse or a sweater or a skirt you already have, or have your eye on to buy) . . . and because they're newly smart. On these pages we do cottons, show them in their two-piece versions to show their day-long charms. From the trim-tailored cotton suit with deep-scooped neckline to the two-piece golfer with freedom in its swing . . . from a frothy foamy white suit to one of our very new halter dresses . . . it's two-for-one, two for *you!*

De De Johnson sums up a trend, it's a suit dress, and it's lined, it's cotton (gingham) it has the deep scooped neckline, lower in back, it's two-piece . . . and belted. About 29.95 at J. W. Robinson, Los Angeles.

look twice as good

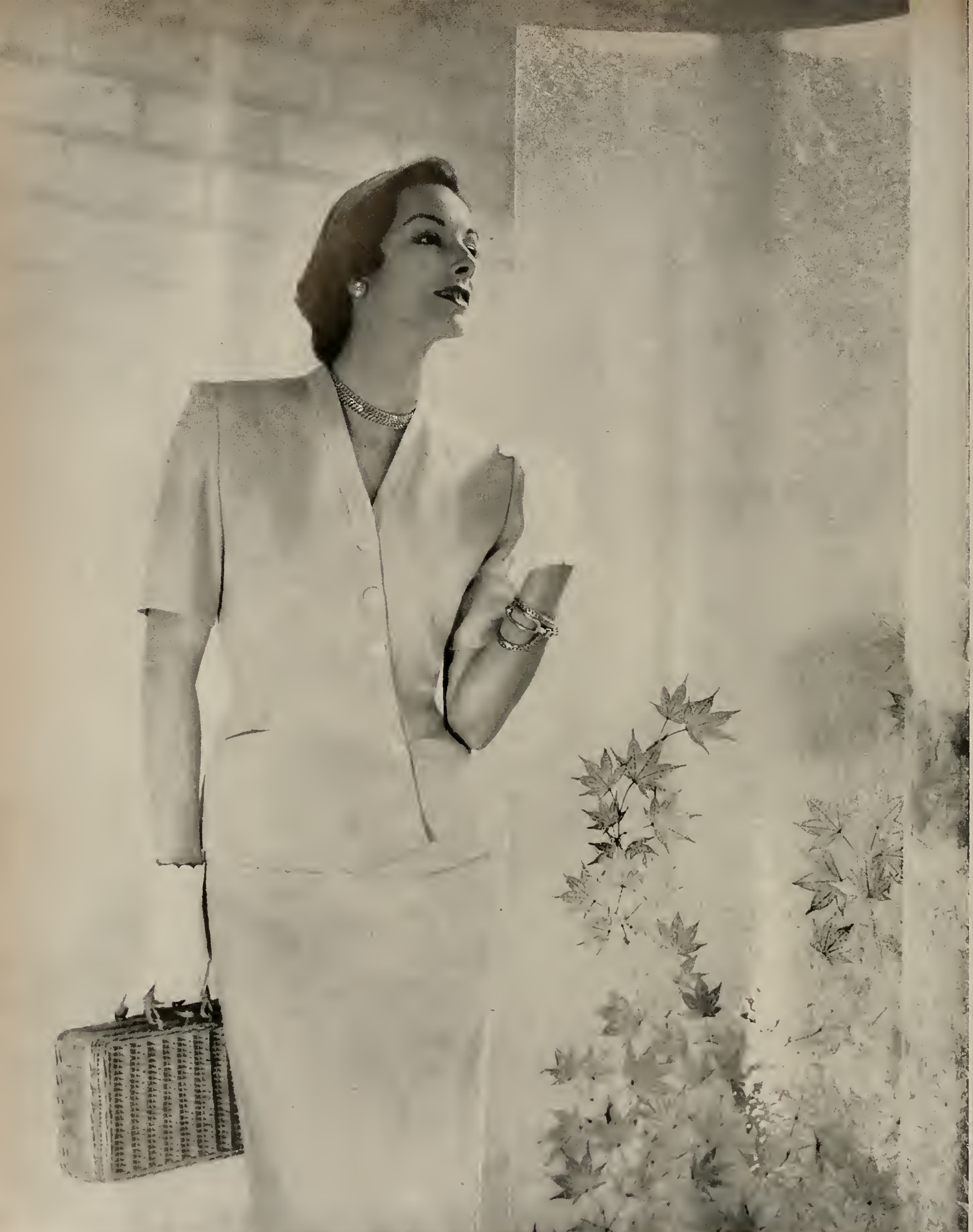


Graff Californiawear does a two-piece dress in star pattern pique above, side button skirt with pockets, about 10.95,

Top right, Preview Sportswear dramatizes the halter in Fleugelman's Rufflin, embroidered butterflies on the pockets.

Jeri Holmes of California pique suit, circlets of lace fluting the tiny collar (criss-cross halter), about 39.95. Thalheimers, Richmond; Scruggs-Vandervort, St. Louis.

Royal of California uses Shirley's Sun Touch for this two-piecer with gay embroidery, about 14.95 Henshy's, Santa Monica: Pegues-Wright, Hutchinson, Kansas; Given Bros., Phoenix.



Hollywood Premiere interprets the increasingly important cardigan mood: in toile-de-lin, crisp and crease-resistant fabric of linen-like importance . . . dash achieved by diagonal closing, new short sleeve suited-look for spring. About 30.00, Montgomery Roberts, Sarasota, Florida; Russeks's, Detroit.

EVERY DAY IS ORCHID DAY . . .

take a tip from a man who professes two arts in one day . . . growing orchids in between scenario writing. The prerequisite is patience, not a green thumb . . . and orchid culture can be enjoyed in your backyard too!

An orchid used to mean a special occasion; one large and striking flower, intricately corsaged and worn with treasured care until the last possible moment. But if you have 3000 plants in your backyard with at least one or two blooming at all times, you're apt to start accepting the exotic flower as a common event. It is a common enough sight to find a beautiful spray of Laelia Anceps in a vial placed in a coca-cola bottle on the kitchen drainboard, or two or three similarly arranged Brasso Cattleyas in the ice box of George Brown's house . . . and the fact that they are all over the house may become a common acceptance, but the work and care and love behind each of the 3000 plants represents a skilled and persistant hand.

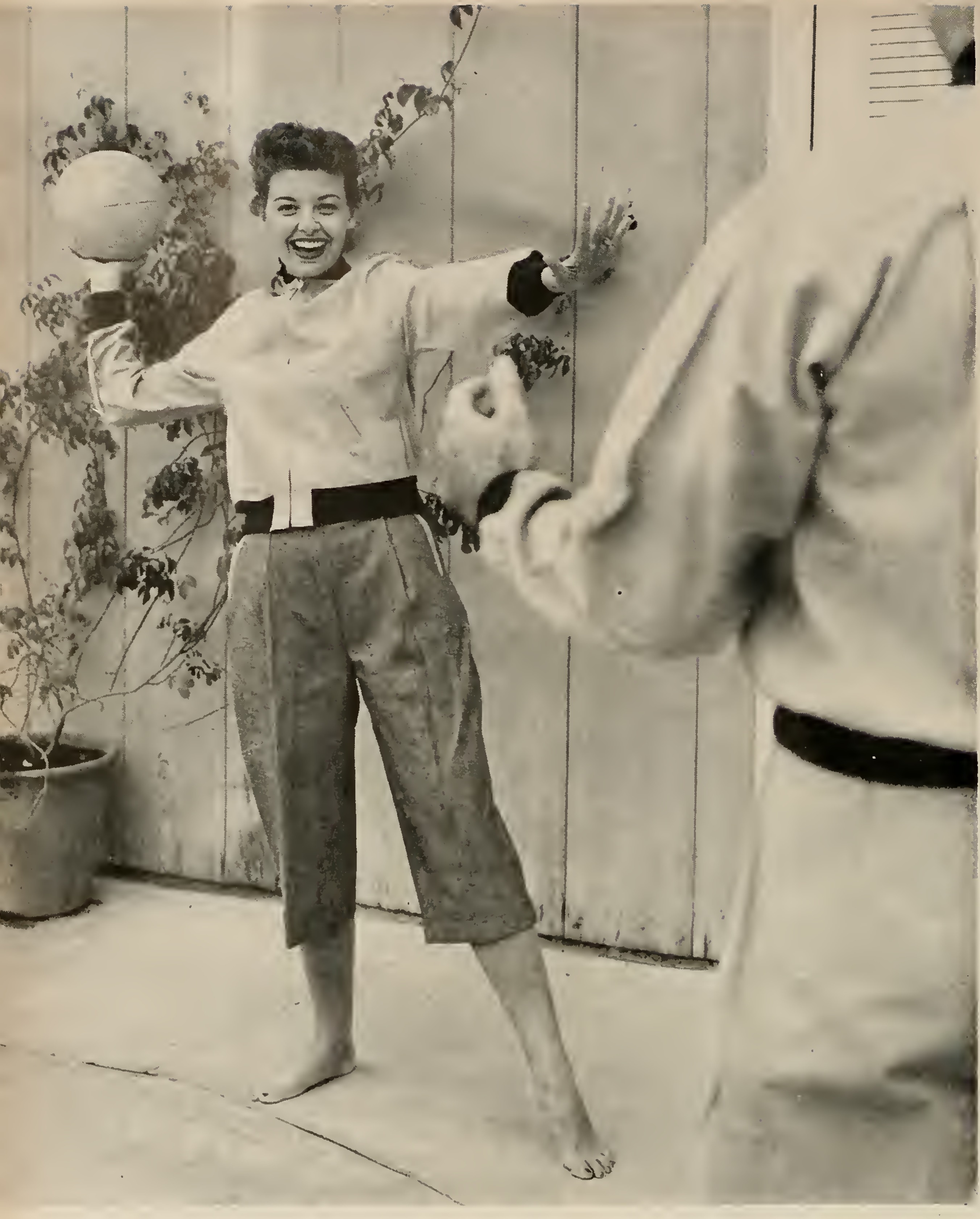
Mr. Brown, whose profession as a screen-television writer allows him a majority of his time at home, has a working day that from choice starts and ends with orchids. Although the process of "fathering" such an abundance of growth requires a minimum of time and care and could easily be handled on an after hour basis, Mr. Brown likes to linger over the daily flower chores, often wandering in and out of his greenhouses in between "scenes" to break the writing tension perhaps, by enjoying the greenhouse atmosphere which is saturated with a kind of reverie.

Practically all orchid species will grow in Southern California. Some will do better indoors in a greenhouse because you are better able to maintain a higher humidity, however there are many types that will take all the temperature changes and consequently do very well outdoors. This outdoor group includes the Mexican Laelias, Ondotoglossums, Oncidium, Lycastes and some of the cluster type of Cattleya like the C. Skinneri (national flower of Guatemala). As a matter of fact, in trying to produce a larger and showier Cattleya, hardy enough to outdoor living, George Brown has crossed a Panamanian variety of C. Skinneri with a very large Cattleya Hybrid. The Laelia Anceps, widely grown in Southern California and the most common and showiest of the Mexican Laelia (thriving in outdoor circumstances) requires minimum care. Mr. Brown says if you follow the simplest of rules, you can't prevent them from blooming. (When they are through blooming (Jan.-Mar.) dry them off completely and do not water again for three months, then water one a week until they bloom again, having full or much sun available to the plant during the growing period.)

The orchid culture beginner is startled to discover that orchids require very little water in the pots, but need relatively high humidity in the air. With proper care, an orchid will live forever, becoming larger and potentially more productive of flowers each season. Orchid growers increase their stock merely by dividing large plants for convenience of handling, and to stimulate new growth.

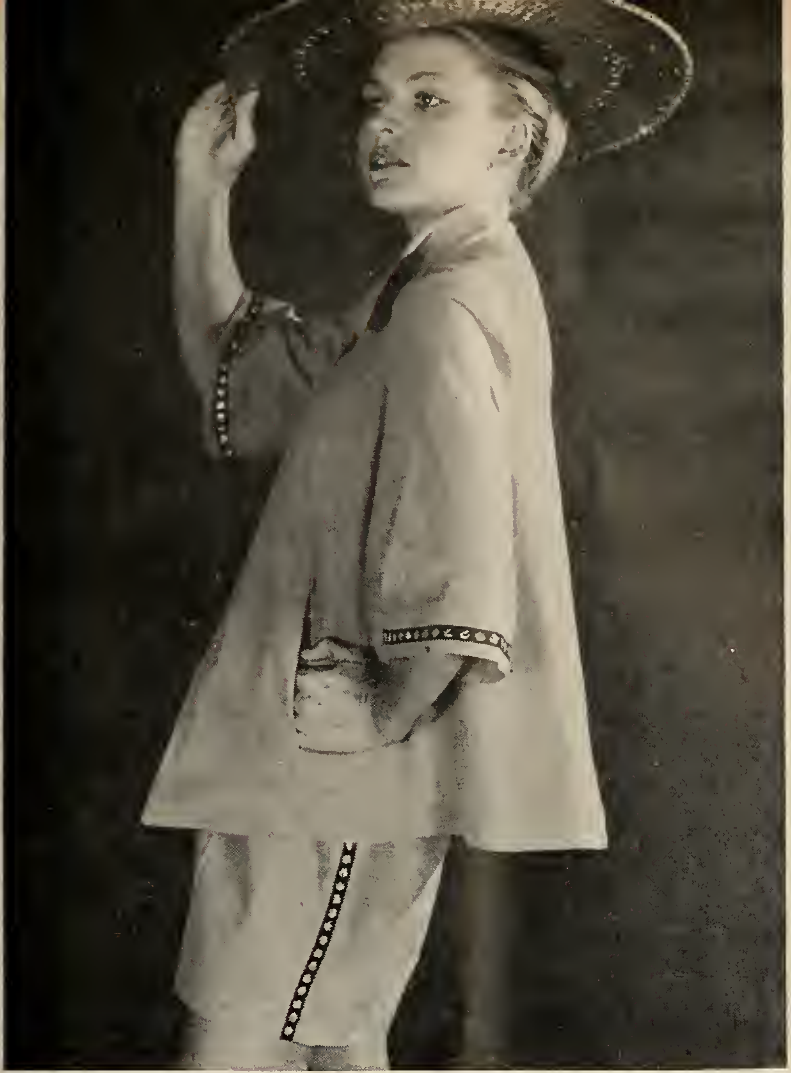
Of the 3000 plants, nearly 2500 of these are seedlings . . . from tiny plants ½ inch high to those ready for first blooming. Like every grower who is primarily a hobbiest, you will find among George Brown's collection many types of orchids which he keeps strictly for his own amusement . . . the rare, exotic and strange varieties, enjoyed not for their commercial portent, but as specimens of plant eccentricities.

The average modern adult Cattleya Hybrid (most of them are bred for floriferousness) makes a minimum of one new growth a year. Each new growth produces a spike of at least two flowers, some as many as six. Taking three as an average from each of George Brown's 3000 plants. you can get a little idea of the potential profit from this business. Three flowers per plant times 3000 plants, makes 9000 flowers per year. At $1.00 a piece (although the present market for top grade Cattleya blooms runs considerable higher than that) you can figure that Mr. Brown has got himself a pretty solid backyard pleasure-for-profit.—**S.B.**

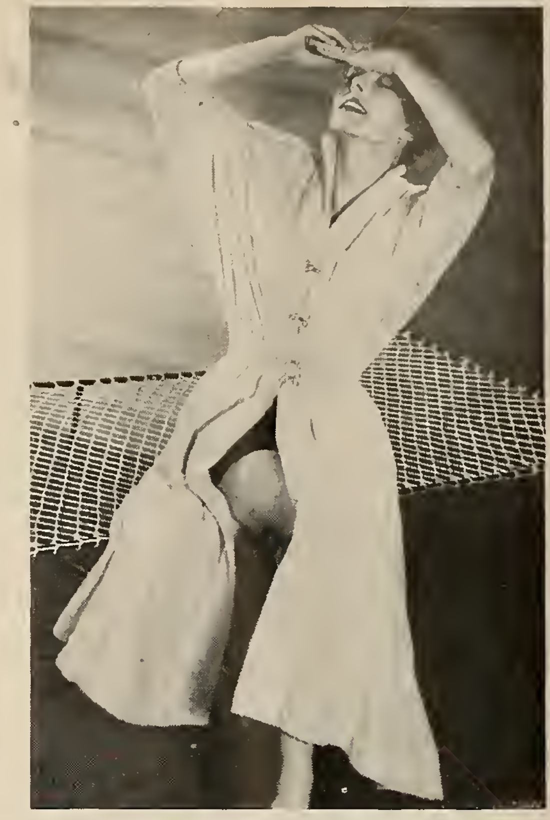


playmates

Hendan sportswear favorites for him and for her, vacation specialists trim and tailored and ready for fun. Matching denim windbreaker jackets with rib-knit banding to snug them tightly, hers about 5.00, his about 5.00 at Kerr's, Beverly Hills. Trim fitting pedal pushers, about 5.00 at Moore's Ltd., San Francisco; his denim trousers, about 5.00 at Bullock's Pasadena, Bon-Marche, Seattle.

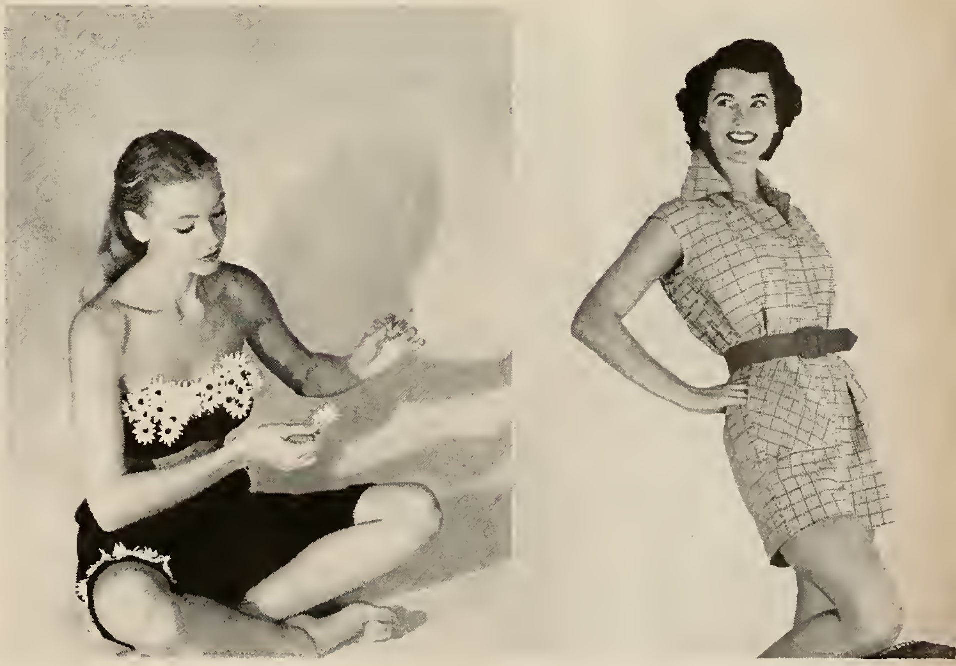


Betty Barclay trims denim with silvery discs on braid, camisole top (not shown), shorts with side stripe and a flaring mandarin jacket. About 5.00, the coat, 3.00 shorts and 3.50 the camisole, Vandever's, Tulsa; Walker-Scott Corp., San Diego; White House, El Paso.

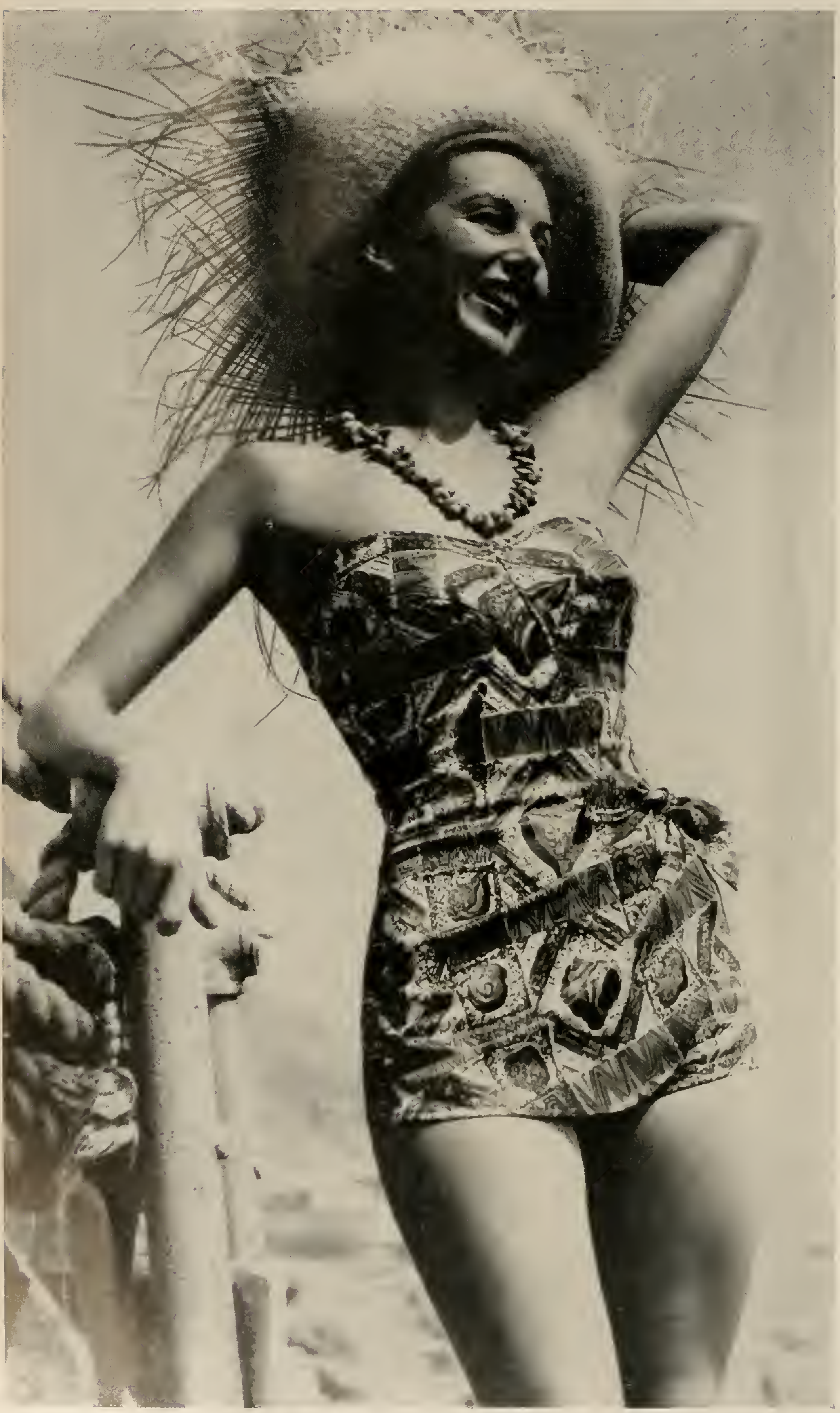


Dolman-sleeved beach coat by Terri-Styles . . . novel hook and eye closings. About 10.00, Jax Inc., Beverly Hills; The Smart Shop. Houston; Carson. Pirie Scott & Co., Chicago.

Love-me-not daisies button on this bra and pedal pushers of denim by Elaine Terry. About 8.00, pedal pushers, 4.50 the bra, May Company, Los Angeles; Bloomingdales, New York City; Wolff and Marx, San Antonio. One piece "Sun-about" playsuit by M. R. Fleischman . . . woven and vat dyed plaid Avondale seersucker, retains it's 'crinkle' come washing or whatever. About 9.00 (available the end of April), Scruggs-Vandervort, St. Louis; The Fair, Chicago; Bullocks, Pasadena and Westwood, California.

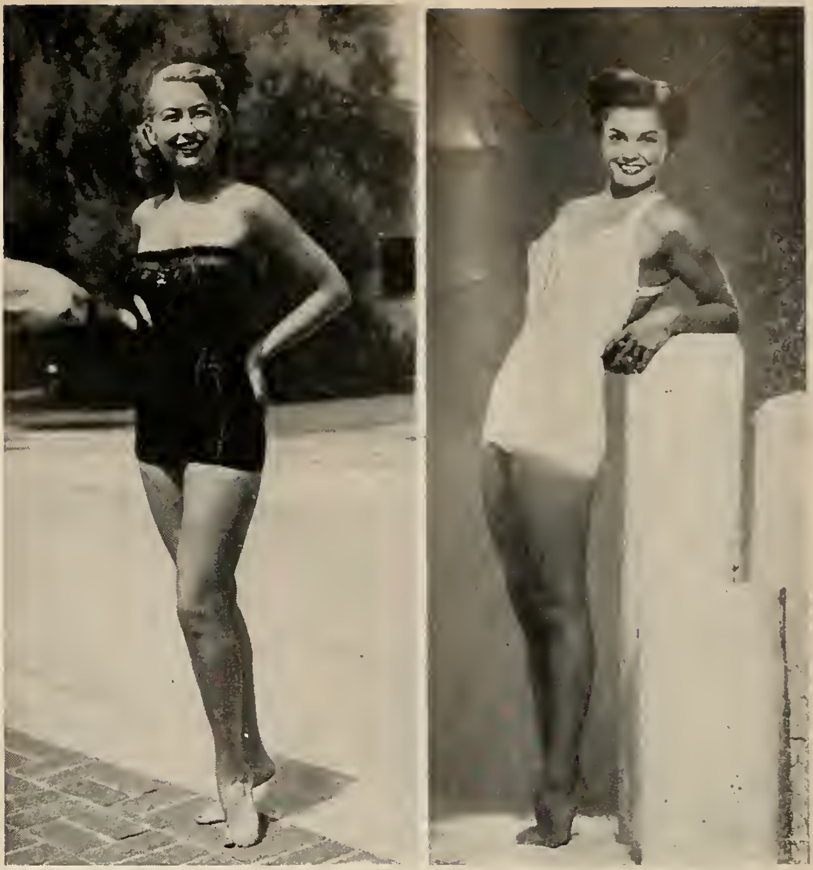


HOW DO YOU LIKE TO LOOK IN THE SWIM?

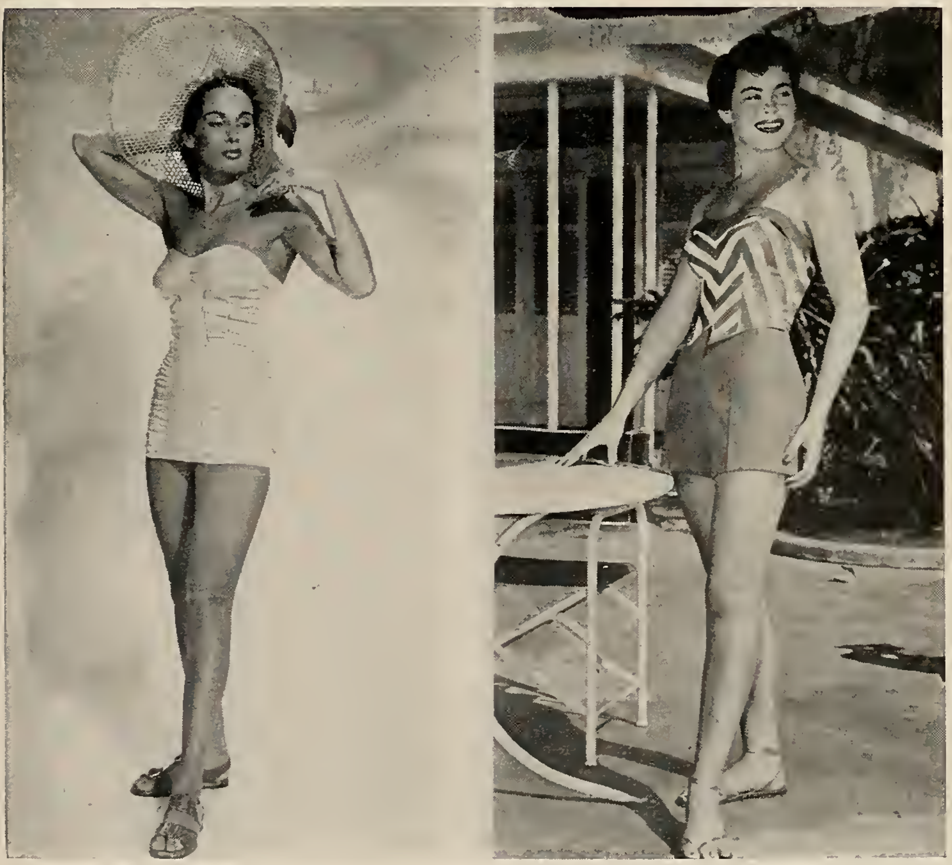


Catalina's famous "Tapa Shell," exclusive hand-blocked print on delustered satin lastex. About 19.00. Bullocks, Los Angeles; Marshall-Field, Chicago; Lord and Taylor, New York.

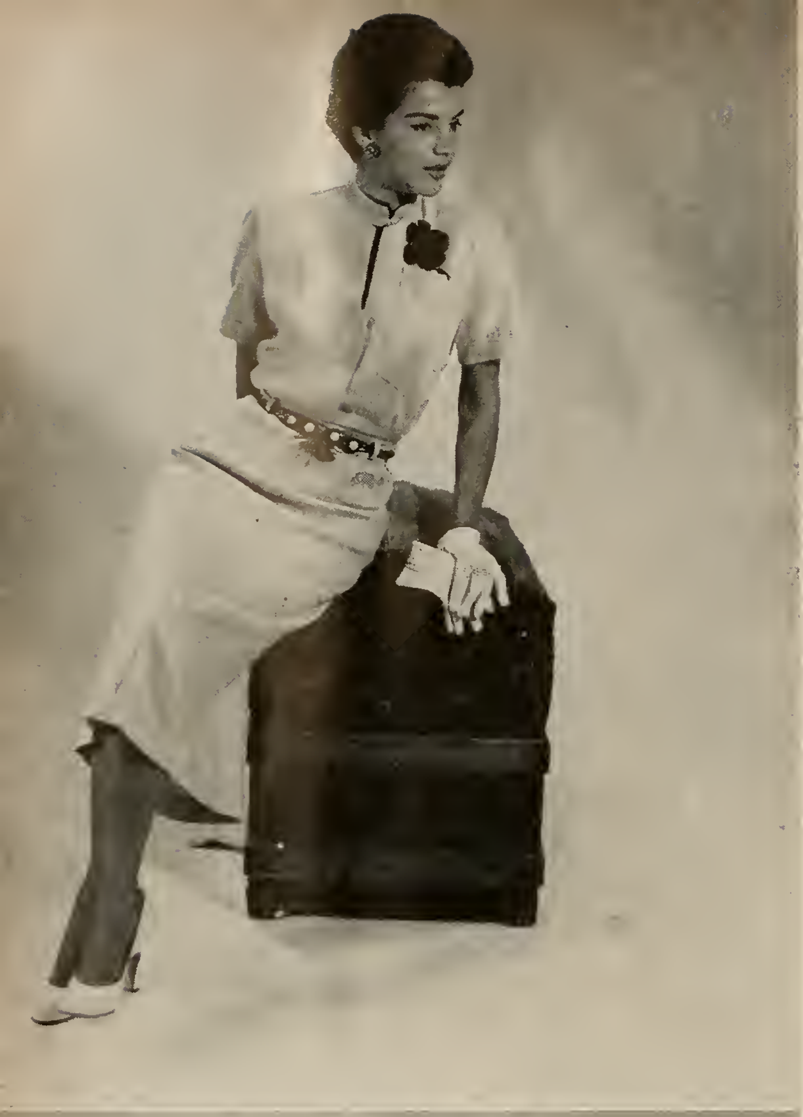
Like to swim? Like to laze by the pool or some convenient ocean? Then '52 is the year for you. for never was there a season when swimsuit designers offered you more *choice* for your money. Fashion has it that the one piece suit will be the big favorite. that all-over shirring offers fit-all qualities that will appeal to more women . . . but still this doesn't mean you can't find a sleek little maillot. a two-piece tom-boy suit with crisp cuffs and pockets et al. While the leading fabrics seem to be of the elasticized family . . . laton taffeta, or dull satin lastex . . . you can find wide variety in nylon blends. in shantungs, batistes. and wonderful quick-drying cottons. Even, elaborate and swim-able velvets. rhinestone sparkled boucles, flower lei fancies! Newly important and *after-swim* fashions . . . the longer bra or camisole top worn with little boy pants vieing with frilly little girl dresses that flirt with the sun. One word of advice . . . before you choose your swimsuit, decide where you want to wear it (in ocean or pool or some mountain stream). if you want it for show or for swim . . . then take a good look in the mirror, use your own common sense to choose the type and *the color* most becoming to you, and your figure. Finally. try on the ones that appeal to you most for only then can you tell if you're going to appear the way you like to look in the swim!



Cole of California, "Touch of Venus" swimsuit. About 35.00. Bullocks, Los Angeles; Carson, Pirie Scott, Chicago; Burdine's, Miami. Right, the famous Esther Williams suit for real swimmers in needlepoint lastex. About 18.00. I. Magnin, Los Angeles; Saks Fifth Avenue, Miami; B. Altman, New York City.



Rose Marie Reid's "Magic Length" suit in laton taffeta with fit-all qualities. About 18.00. For after-swim, striped weskit, about 3.00, and tomboy pants in Topsail, around 3.50. All at Bullocks, Los Angeles; Marshall-Field, Chicago; Lord and Taylor, New York.



Barney Max, perfect basics with classic, uncluttered lines, creamy bisque imported linen. About 12.00 for the blouse, 15.00 the skirt, Burdine's, Miami, A. Harris and Co., Dallas.

GOING

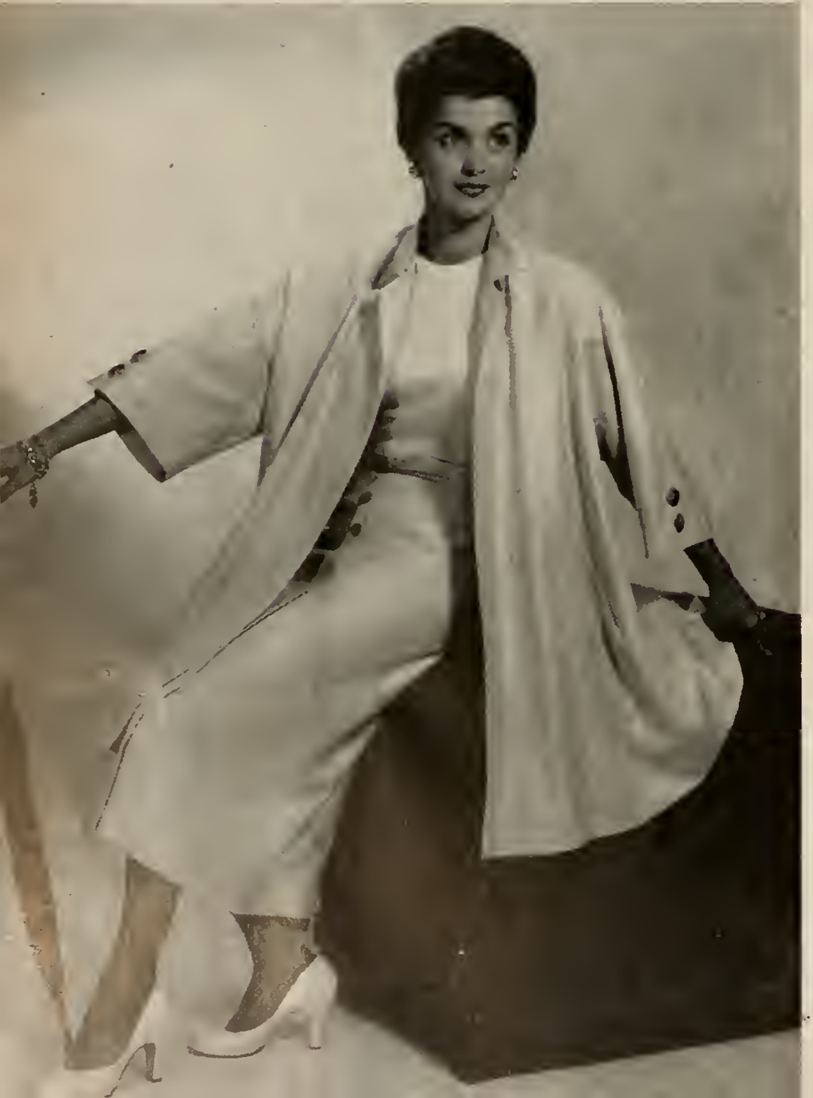
Where are you going this summer, and how . . . and why? What do you expect to get out of cherished and long anticipated vacation days?

Wherever you go, whatever you do (and your vacation wardrobe necessarily depends on which of the many California moods you will choose), herewith some tips in a general sense applicable to the vacation spot of your choice . . . whether it be lush valleys, hot deserts . . . flat or high, town or country.

How you get there is important clothes-wise, for traveling should be enjoyed as part of your vacation and must not be spoiled by cumbersome wardrobe problems. From the moment it begins, your clothes should reflect not only the spirit of a vacation, but the actual physical surroundings you have chosen for your kind of fun and relaxation.

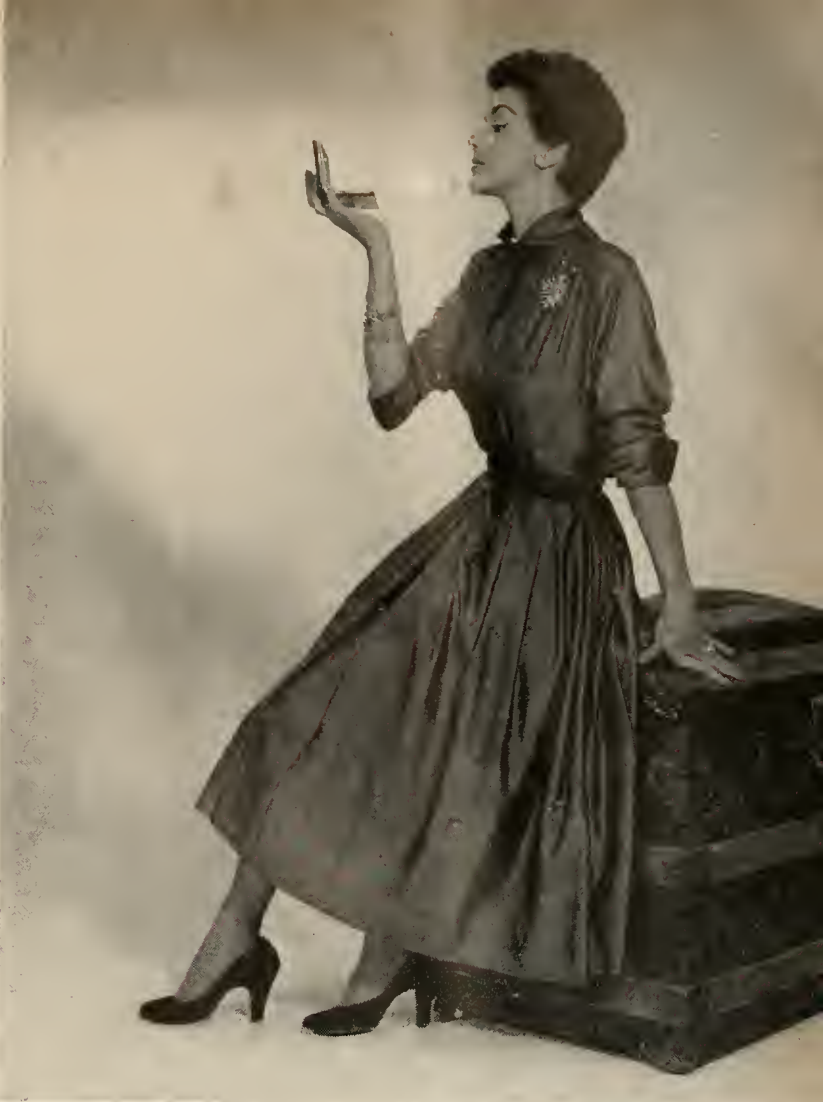
"Travel light" is an excellent maxim (even the sophisticate wants a minimum of fuss and trouble), so choose clothes that have a double wardrobe meaning. Also, don't clutter valuable packing space with irrelevant things. Know the territory you have chosen, know it's season, and above all, know what you want to do with yourself once there.

If it's the mountains . . . remember an extra sweater



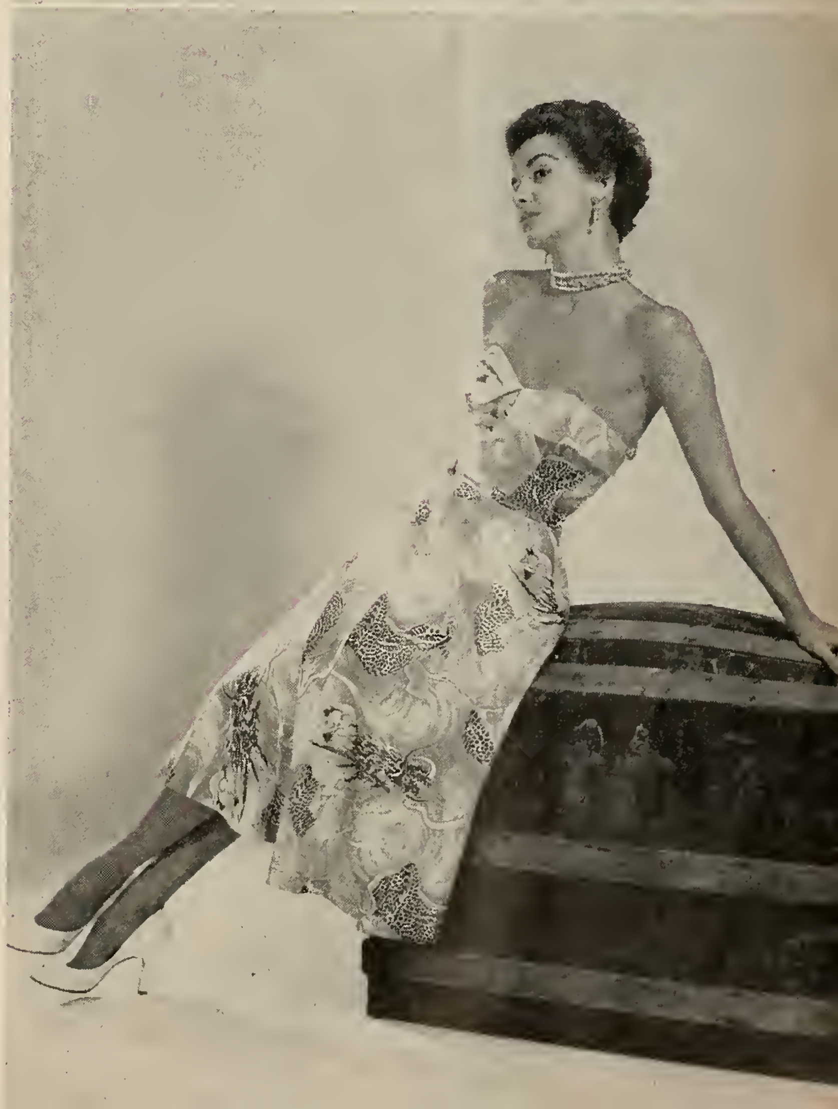
Adele-California creates this silk serge ensemble, longer-than-usual-coat, important button detail, repeat on slim skirt. About 100.00, Best and Co., New York City; Fashion Sportswear, Atlanta.

De De Johnson does a travel-right casual in imported grape silk . . . packs like a dream. About 45.00, Peck and Peck, Boston; Neusters, Denver; J. W. Robinson, Los Angeles.



PLACES?

for those cool evenings; and maybe that suit-dress that got you there will double for dinner on the verandah several nights later. Be prepared for riding, swimming, hiking, even camping out, and look out for a spot shower or two. *If it's the desert* . . . remember the dress for cooling-off, that's sun-protecting too, after your first overdose of sunshine; wearable, practical things from nine-to-five . . . mix and match ensembles will make a whole wardrobe here; include that jeweled sweater for fun *and* for warmth. *If it's the shore* . . . remember you can *always* use that extra swimsuit; coordinate sport ensembles important for on-and-off the beach living. A wisp of chiffon, short and bare, for dancing by starlit waters. *If it's a city stint* . . . remember the short dinner-theater dress, carefully planned accessories to change the mood of a basic suit or coat-dress. Dark cottons, linens, shantungs to make your mark on a summer city; *and* that fur jacket for the Hollywood bowl. *If it's a real country spot* . . . mostly cotton and cotton variants: the collection of denims can pretty well handle everything from milking cows to a moonlight hayride. Perfect chance for petticoat display under an embroidered gingham for that old-fashioned hoe-down.

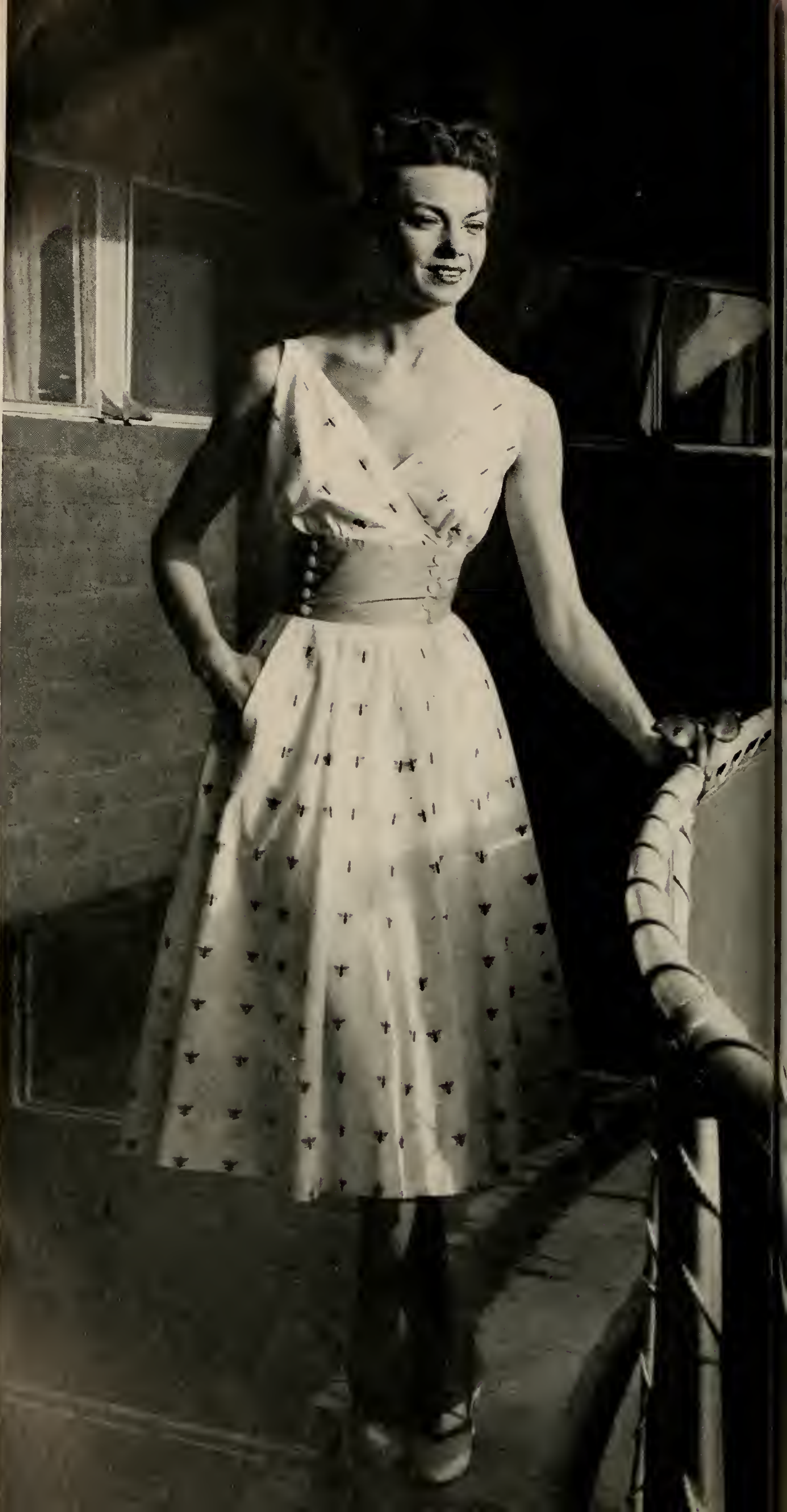


Westland Sportswear creates just the kind of soft dress-up fashion needed on every vacation voyage, Fantasia silk print. About 30.00, Joan of California, Los Angeles; Lili Dels, San Diego.

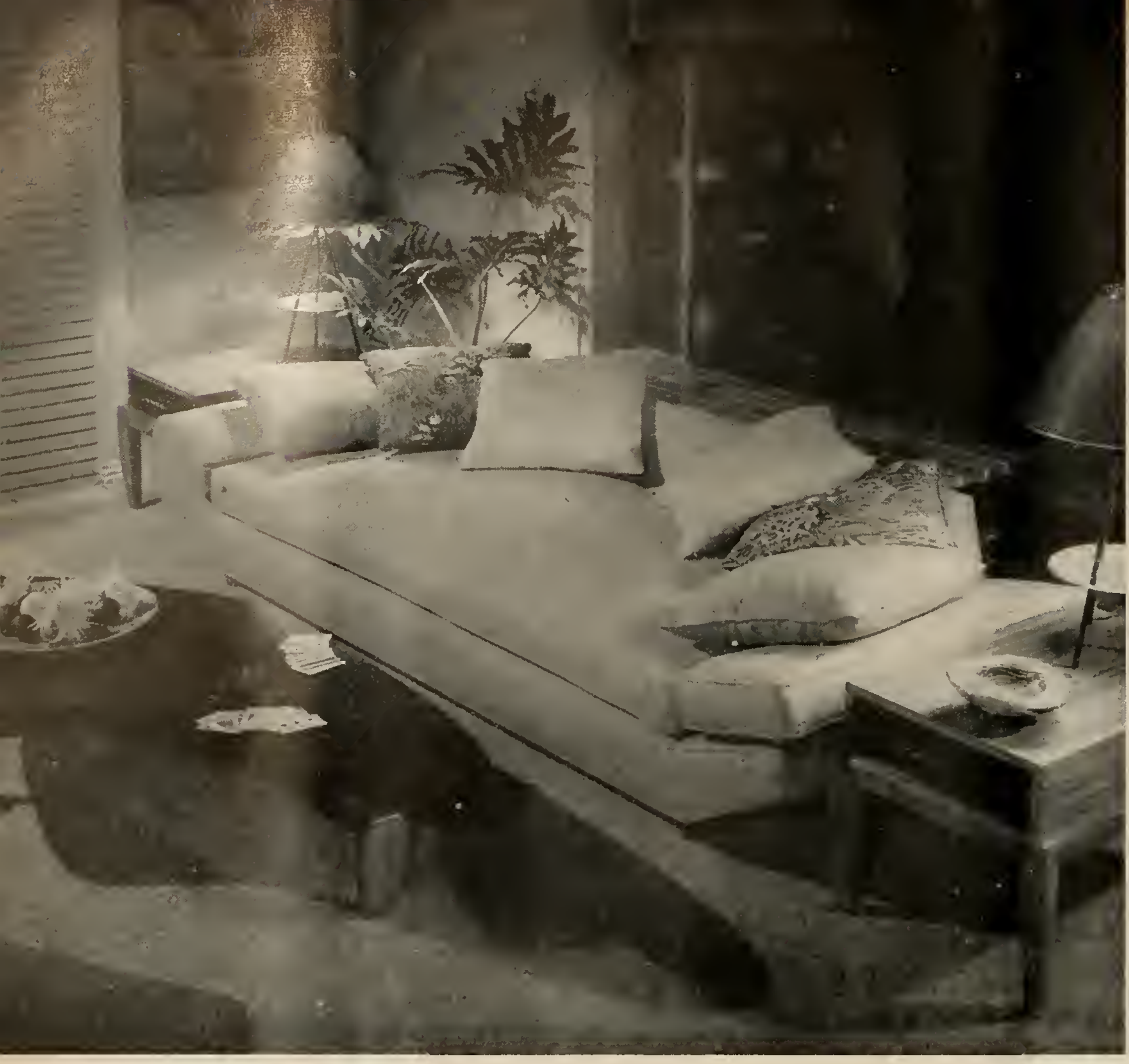
Sun-Shiners

Something new under the sun: the interesting new Empire midriff adapted to the season's smartest sundress, the deep-V neckline low in front and lower in back.

Pat Premo developed the idea in three different fabric combines to prove its versatility, its flattering ways . . . for beach club or vacation, for wherever the sun shines. In gingham with embroidered bees, in blazing white pique with navy, in plaid-n-plain chambray. Each, about 30.00 at J. W. Robinson Co., Southern California: L. S. Ayres, Indianapolis: Frederick & Nelson, Seattle; Sakowitz, Houston.



PHOTOGRAPHED AT BEVERLY-CARLTON HOTEL



From Brown - Saltman, sensational new pieces in the "Pacifica" mood include this long, low sofa with four-inch foam rubber with toss-pillows for extra comfort. Free form "Outrigger" coffee table is 66 inches long . . . its top and the drawer fronts of end tables are of new material called "tortoise shell."

California living inspires new furniture trend

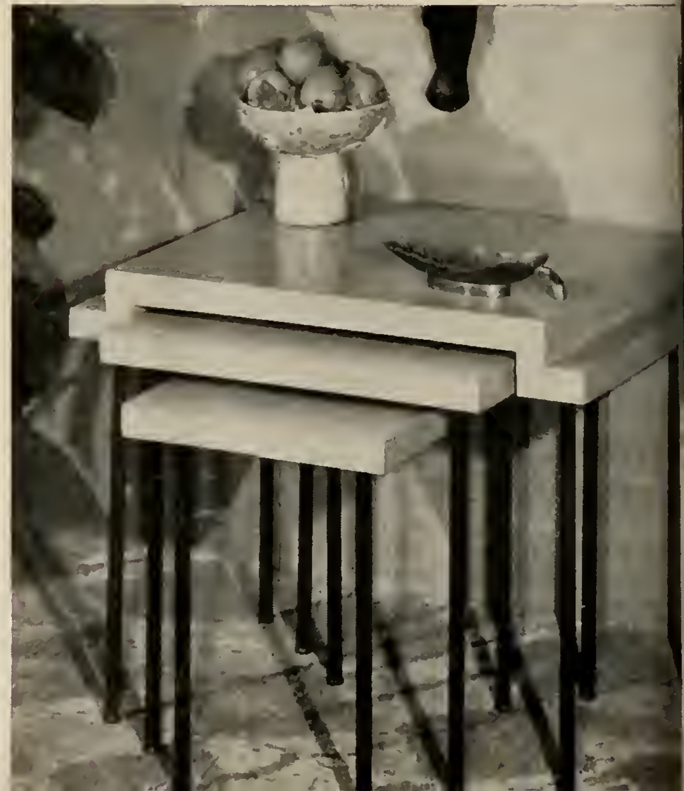
Fashions in furniture, like habits of dress . . . change, and today you'll want the freedom furniture designed to bring California spirit into your home

You don't live like your grandmother did, far from it. Instead of the prim and sedate old Colonial houses, the old brownstones, the salt boxes . . . instead of cupolas and cornices and fretwork frosting . . . *you live* (or wish you did) in a house deliberately planned for easy, modern living. Streamlined, uncluttered, free.

Chances are your house, if it has been built in the last score of years, shows the influence of what we're already labeling for posterity as "California living:" indoor-outdoor planning, sliding panels and walls of glass to let the garden and the sunshine in, let guests walk easily out into an extended outdoor living area.

Then you'll appreciate the need for a furniture designed *for* this particular kind of living. In the days of our Puritan forefathers we did contribute something new to the furniture tradition of the land, but until this time "nothing new has been added."

Now and at last there has been a concerted move by a group of furniture and furnishing designers to create a new era.



Mansion House, nest of tables in Philippine mahogany, cane top on largest, sleek black metal legs on all.

California brings to you . . . Pacifica . . . a coordinated group of creative, imaginative furniture with an easy elegance. simplicity of design, typical of the casual informality of California living.

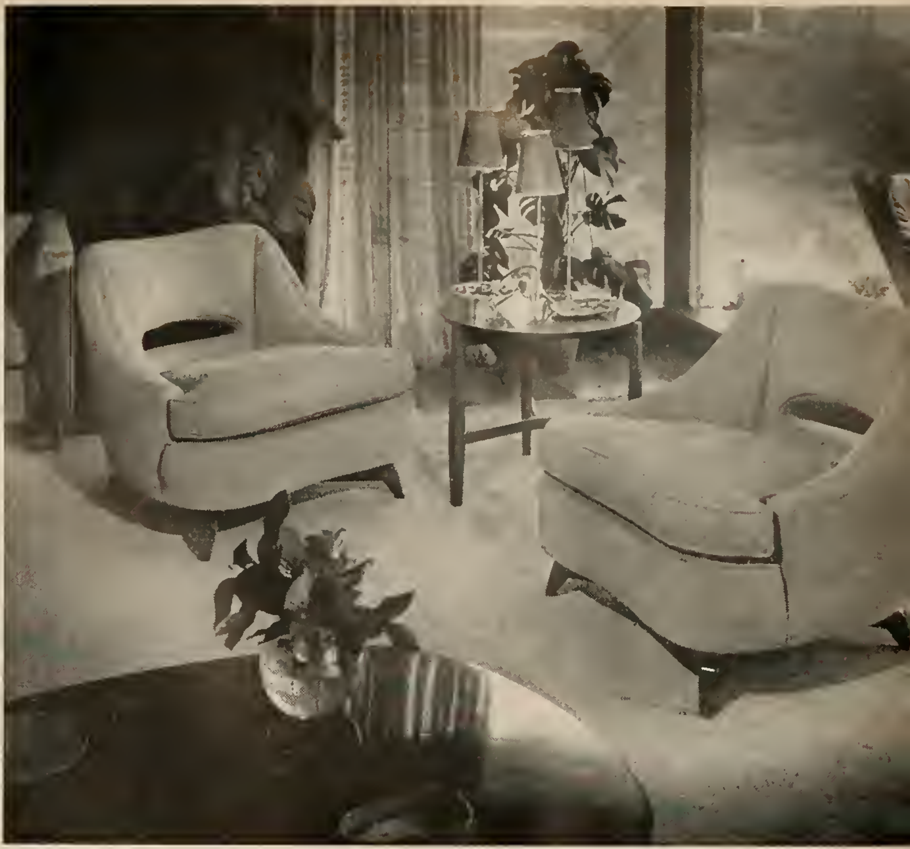
There is a natural affinity between these outstanding furniture pieces and the indoor-outdoor way of life so predominate today. These flexible designs stress easy maintenance and liveability. where a person can walk into a living room in shorts and sandals and not feel out of place.

The living habits and architecture of the West are shaping a new type of furnishings and now the Pacific region and not Europe holds the answer to American furnishing problems.

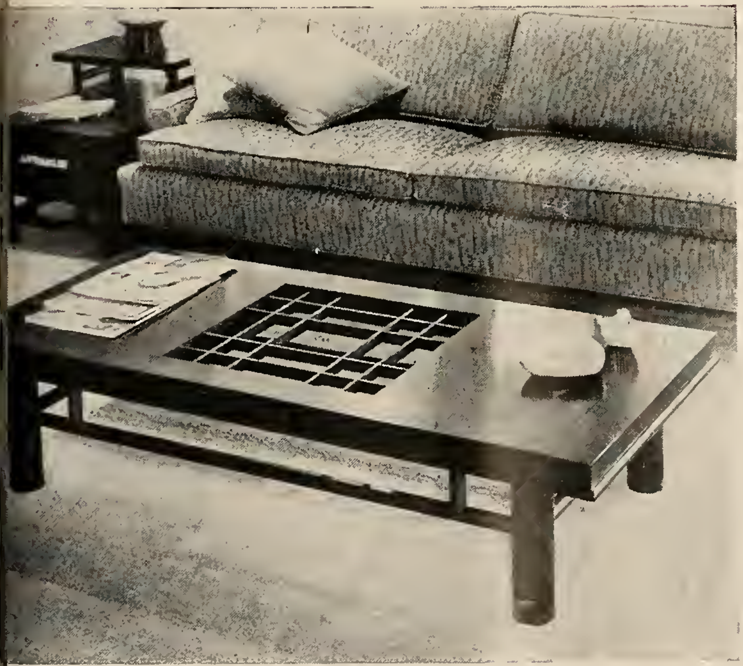
Of particular interest to you as a homemaker is the fact that this is a completely interrelated group and is the first time that a cooperative effort has been made to bring to you a complete house full of furniture. These manufacturers are cooperating in this presentation:

Adamo Company—cotton floor coverings; Joseph Blumfield—custom floor coverings: Brown-Saltman of California—upholstered and wood furniture for every room in the house; Glenn of California—dining group plus occasional tables; Mansion House—13-piece living and dining groups; Modern Color—metal furniture; Pacific Iron Products—Beachcomber metal outdoor seating pieces with sea net supports; Quality Furniture Mfg. Co. —upholstered pieces; Sherman-Bertram of California—upholstered seating units and occasional tables.

This Pacifica group is truly a fine furniture idea, planned and designed to help you do a more thorough job of decorating your home . . . and to make your everyday living an easier . . . more beautiful thing.

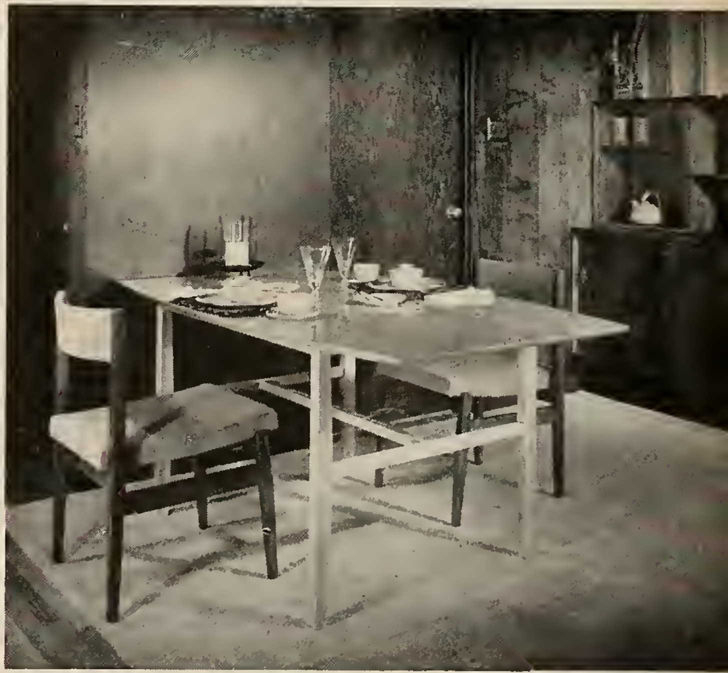


Quality of California presents the shell chair combining comfort of a loung chair with light flowing "Pacifica" feeling: cut out back, raised floating appea ance of base.



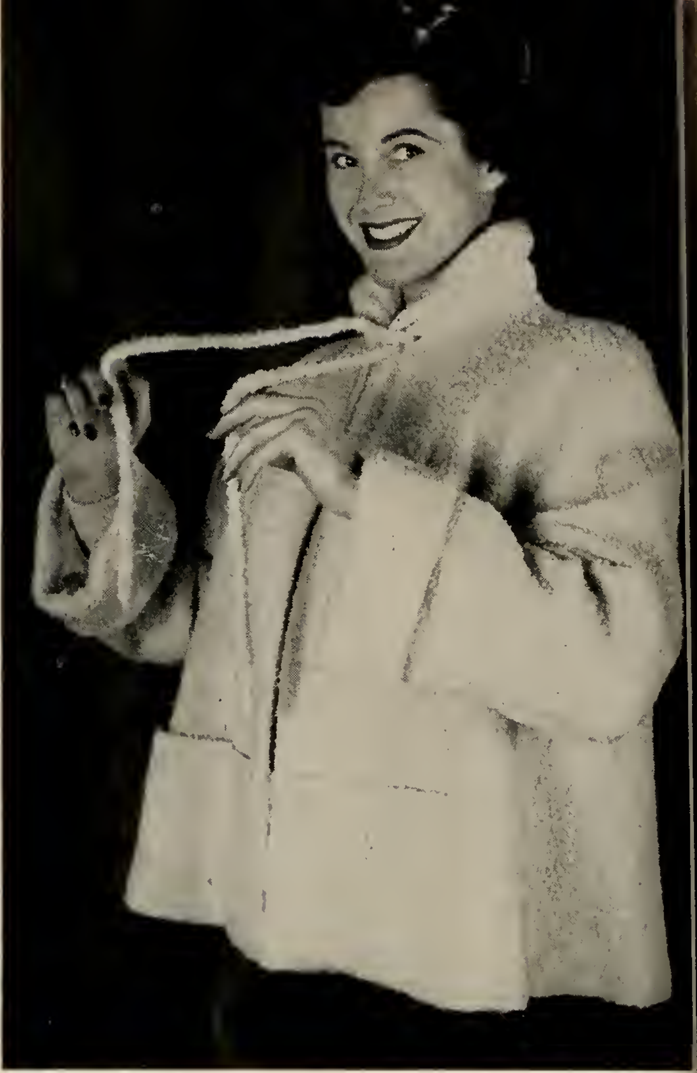
an-Bertram's large cocktail table with louvered top. ing 27x62 inches and in Honduras mahogany.

Glenn of California introduces five new pieces in walnut wit "driftwood" tone; dining table with top curved to shape o surfboard.

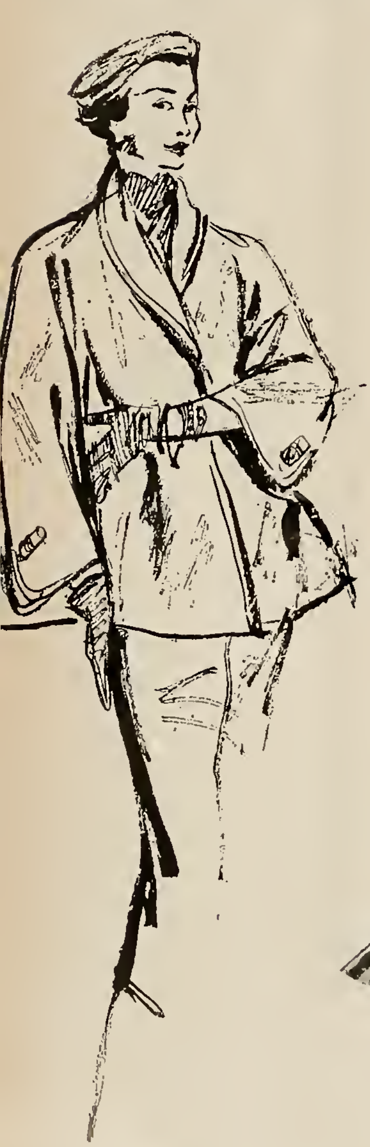


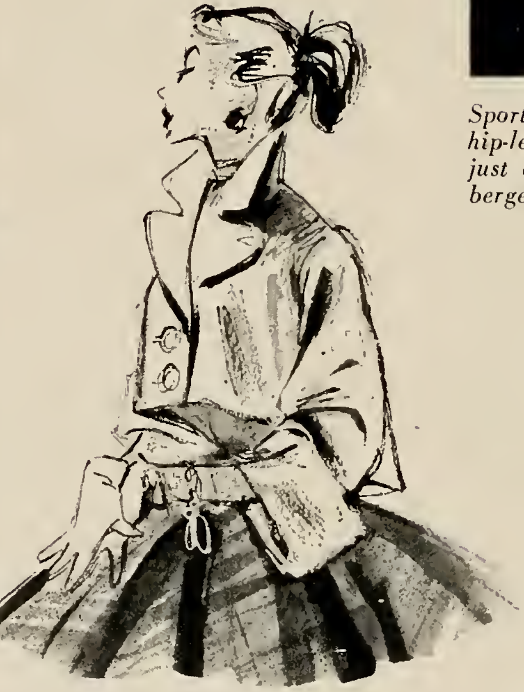
SHORT CUTS

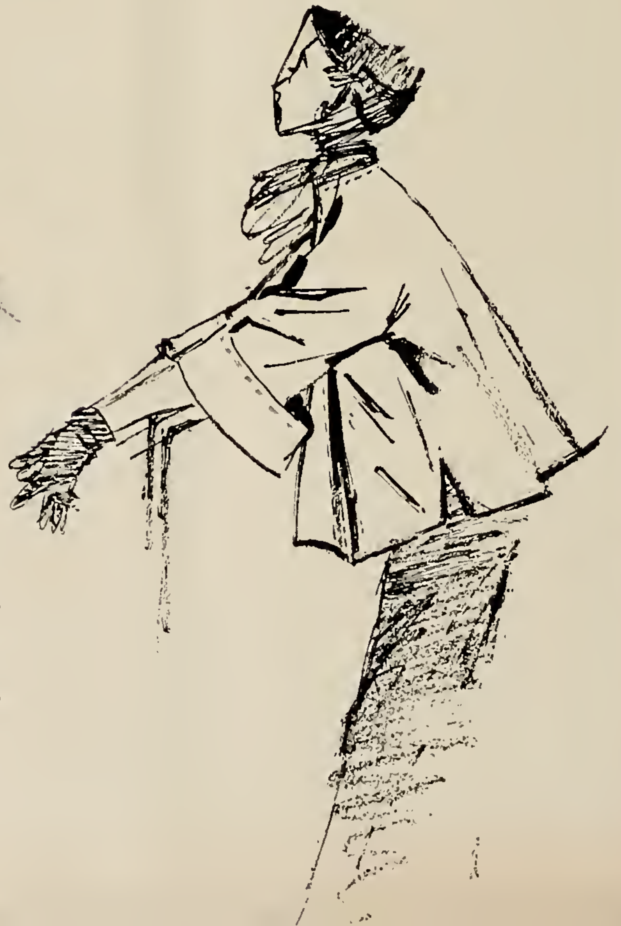
This is the season for the shortest coat ever, the brief little Spencer jacket that buttons primly over billowing skirts . . . or the 17-19″ shortie that compliments a full skirt or slim, puts its own accent on a tiny waist. In fleece, lacey wools, poodle cloth you'll be walking on clouds (and *wearing* them, too!) For the woman who prefers not to call attention to her waist, for she who likes a coat to cover a suit jacket, and for those tall and *proportioned* to a longer coat, we present other new lengths of great versatility . . . remind you that the California wrap coat, the pyramid or pendulum, are go-everywhere over-anything favorites!



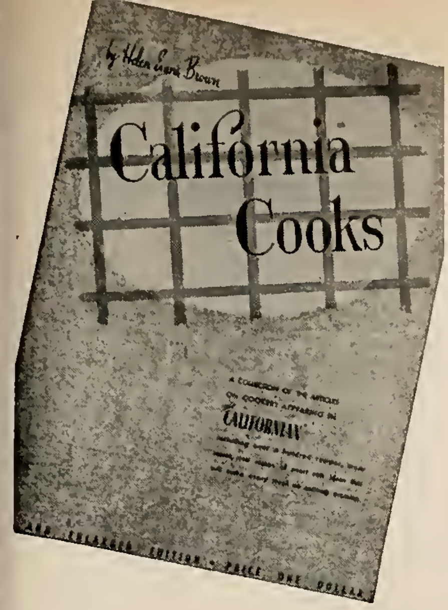
Sport-Lane of California puts favored poodle cloth in a hip-length version of the shortie, with string ties to adjust collar. About 30.00, Bullocks, Los Angeles; Bamberger's, Newark; The White House, San Francisco.







Left to right: A Jac Lane spring variety of soft fleece in a short coat with detailed sleeve interest. Part rodier wool 19″ shortie by Jewel Wilpan, to toss over full swirling dresses. Towncraft fleece shortie . . . the miniature all ways wearable greatcoat with new sleeve length and deep cuffs.



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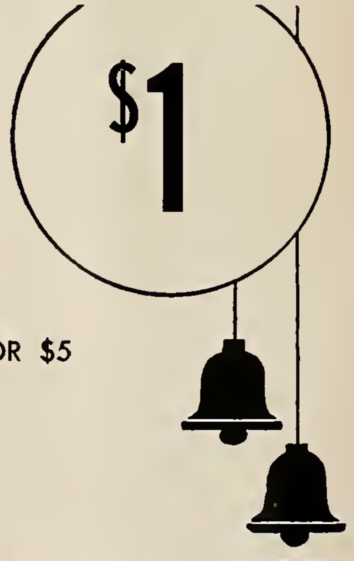

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2. The owner is: Babette Frankel, 301 Tonawanda Drive, Des Moines, Iowa; Philip Kustner, 3815 Main St., Riverside, California; Sylvan Mendelsobn, 1139 Alvira St., Los Angeles, Calif.; Carol Osherenko, 1005 N. Alpine Dr., Beverly Hills, Calif.; Joe R. Osherenko, 1005 N. Alpine Dr., Beverly Hills ,Calif.; Louis Osherenko, 711 Ellery Dr., San Pedro, Calif.; I. H. Prinzmetal, 9441 Wilshire Blvd., Beverly Hills, Calif.; Herman Sonnabend, 7004 Beverly Blvd., Los Angeles, Calif.; Lucille & Robert Farnham, 1120¾ Hacienda Pl., Los Angeles, Calif.

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4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditioos under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other tha nthat of abonna fide owner.

(Signed) JOE R. OSHERENKO, Owner
Sworn to and subscribed before me this 26th day of September, 1951.
(Signed) EVELYN M. WOODRUFF, Notary Public
(My commission expires Oct. 31, 1951)

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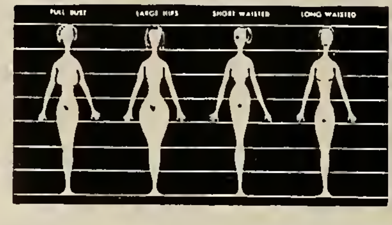

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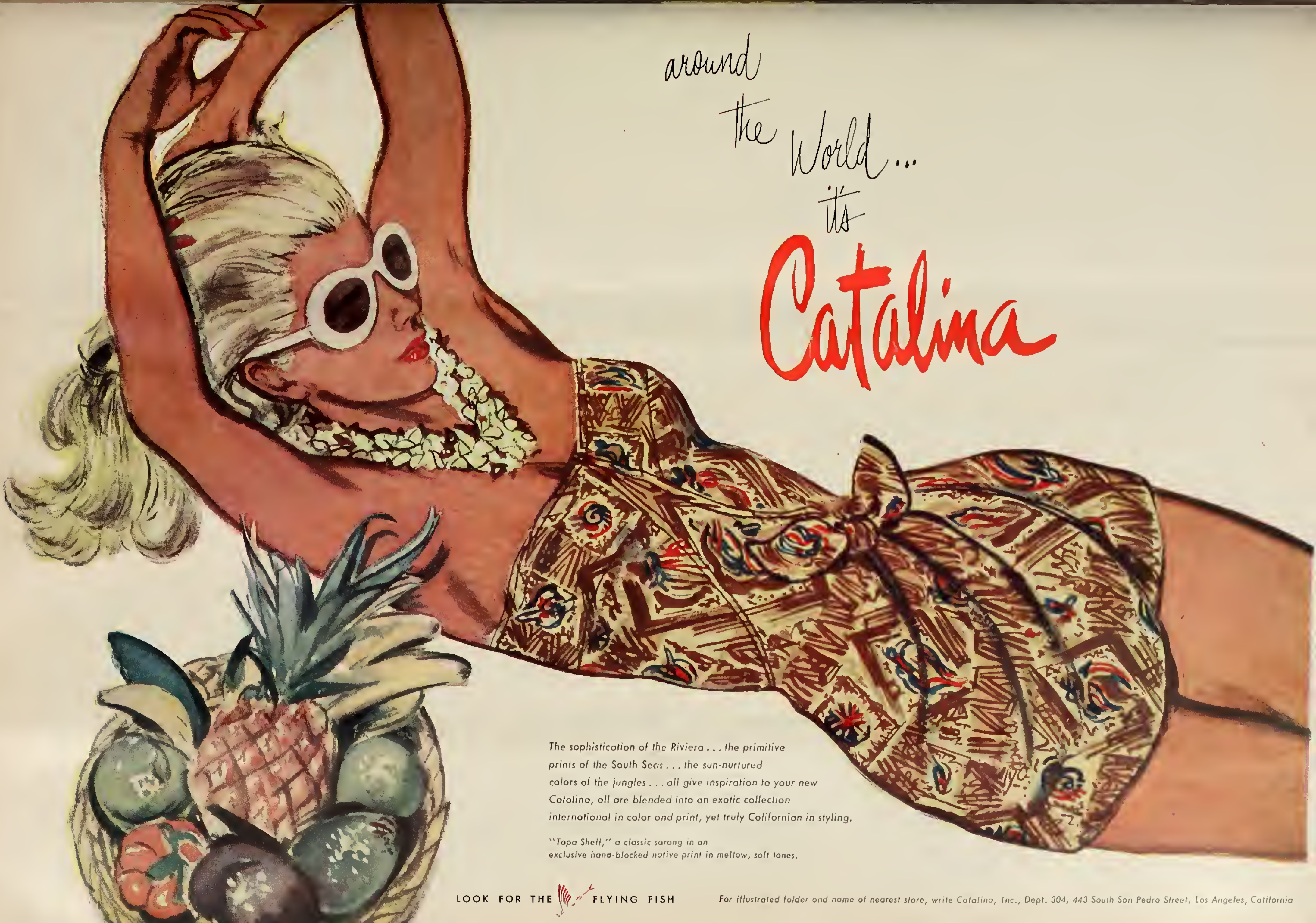

The sophistication of the Riviera . . . the primitive prints of the South Seas . . . the sun-nurtured colors of the jungles . . . all give inspiration to your new Catalina, all are blended into an exotic collection international in color and print, yet truly Californian in styling.

"Tapa Shell," a classic sarong in an exclusive hand-blocked native print in mellow, soft tones.

LOOK FOR THE FLYING FISH

For illustrated folder and name of nearest store, write Catalina, Inc., Dept. 304, 443 South San Pedro Street, Los Angeles, California

A MAGAZINE STYLED FOR COLORFUL LIVING

The CALIFORNIAN

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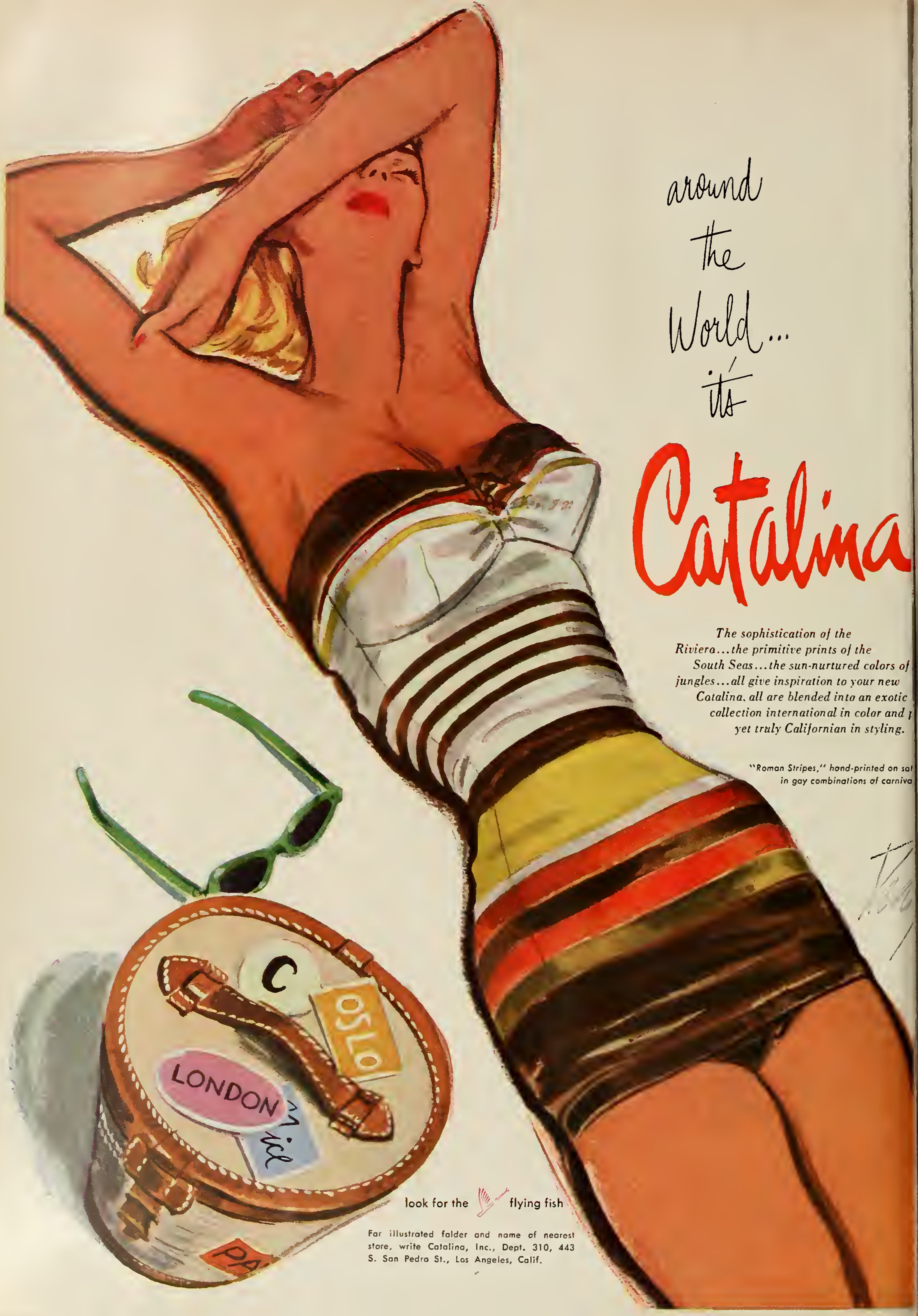
PRICE 35 CENTS

SUMMER, 1952



The sophistication of the Riviera...the primitive prints of the South Seas...the sun-nurtured colors of jungles...all give inspiration to your new Catalina, all are blended into an exotic collection international in color and p yet truly Californian in styling.

"Roman Stripes," hand-printed on sat
in gay combinations of carniva

look for the flying fish

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One of the many famous Graff shirts at better stores everywhere. Ask for Graff shirts.

GRAFF CALIFORNIAWEAR

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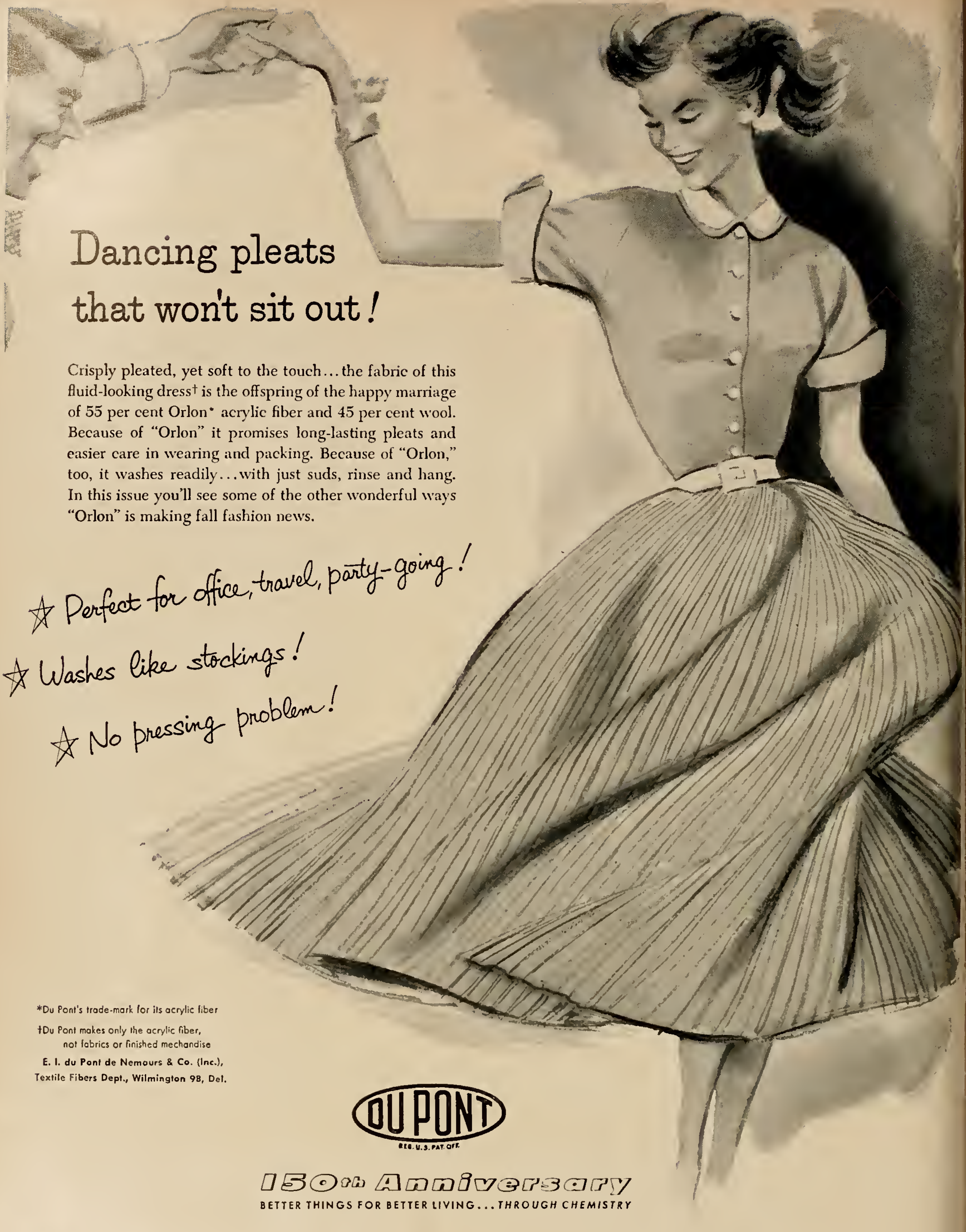
LOS ANGELES 15, CALIFORNIA



Dancing pleats that won't sit out!

Crisply pleated, yet soft to the touch…the fabric of this fluid-looking dress† is the offspring of the happy marriage of 55 per cent Orlon* acrylic fiber and 45 per cent wool. Because of "Orlon" it promises long-lasting pleats and easier care in wearing and packing. Because of "Orlon," too, it washes readily…with just suds, rinse and hang. In this issue you'll see some of the other wonderful ways "Orlon" is making fall fashion news.

- ☆ Perfect for office, travel, party-going!
- ☆ Washes like stockings!
- ☆ No pressing problem!

*Du Pont's trade-mark for its acrylic fiber

†Du Pont makes only the acrylic fiber, not fabrics or finished merchandise

E. I. du Pont de Nemours & Co. (Inc.),
Textile Fibers Dept., Wilmington 98, Del.

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REG. U. S. PAT. OFF.

150th Anniversary
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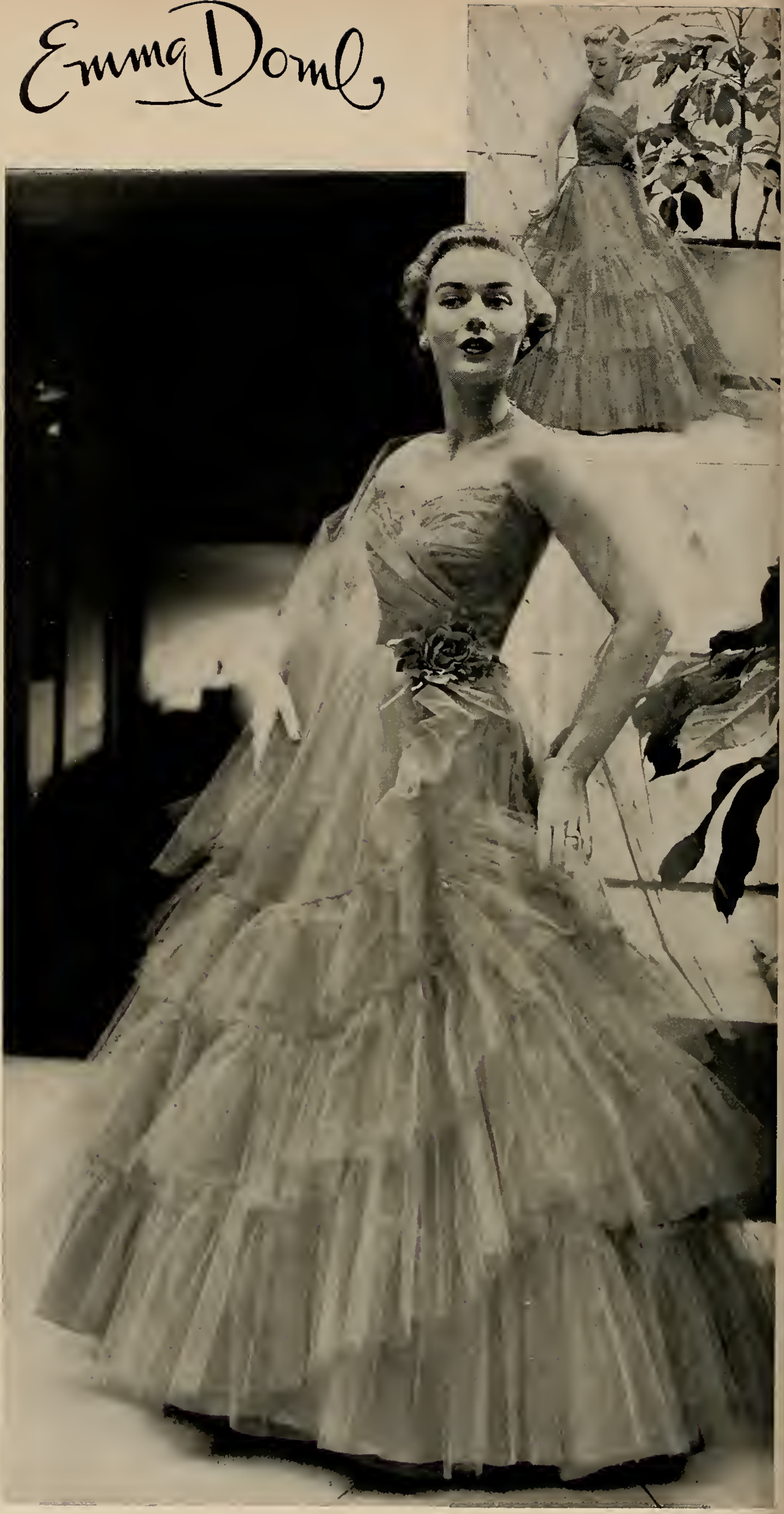
Orlon KEEPS ITS FIRST-DAY LOOK
REG U. S. PAT. OFF.

Cocktail and After Five dresses
Beaumelle

Emma Domb



EMMA DOMB's Style 1833 (Long) To retail about $50

EMMA DOMB's Style 1839 (Ballerina) To retail about $40

VOL. XI No. 2 THE CALIFORNIAN is published quarterly by The Californian, Inc. at 1020 S. Main St., Los Angeles 15, Calif., printed in U.S.A. Yearly subscription price $1.00. Entered as second class matter January 23, 1946, at the Post Office, Los Angeles, Calif., under the act of March 3, 1879. SUMMER 1952

Jeannette Alexander

Says . . . .

"Two layers of Nylon net

over yarn dye Taffeta. Then . . .

a Fascia belt.

To top it . . . a Bolero jacket"

Jeannette Alexander 714 SOUTH LOS ANGELES ST., LOS ANGELES

De De Johnson

"At J. W. Robinson Co.
and other fine stores"

De De Johnson

722 South Los Angeles Street • Los Angeles

JUNE-JULY 1952

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VOL. XI NO. 2 . . . SUMMER, 1952

Preview Sportswear whirls into summer with this flirty-full skirt of pima broadcloth, exclusive pattern and colors to dramatize the triple-gold-leaf design . . . in frozen cherry-vanilla, frozen chocolate-bisque (cover choice), frozen orange lime. The pert little blouse color matches the skirt background. About $11 the skirt, $6 the blouse at Olds, Wortman & King, Portland, Oregon and Rhodes Department Store in Seattle.

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

Tony Duquette, the birth of a legend.. 10

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TONY DUQUETTE... The Birth of a Legend

Two Exhibitions;

in the Los Angeles County

Museum in May,

in the DeYoung Museum,

in September.

—John Engstead

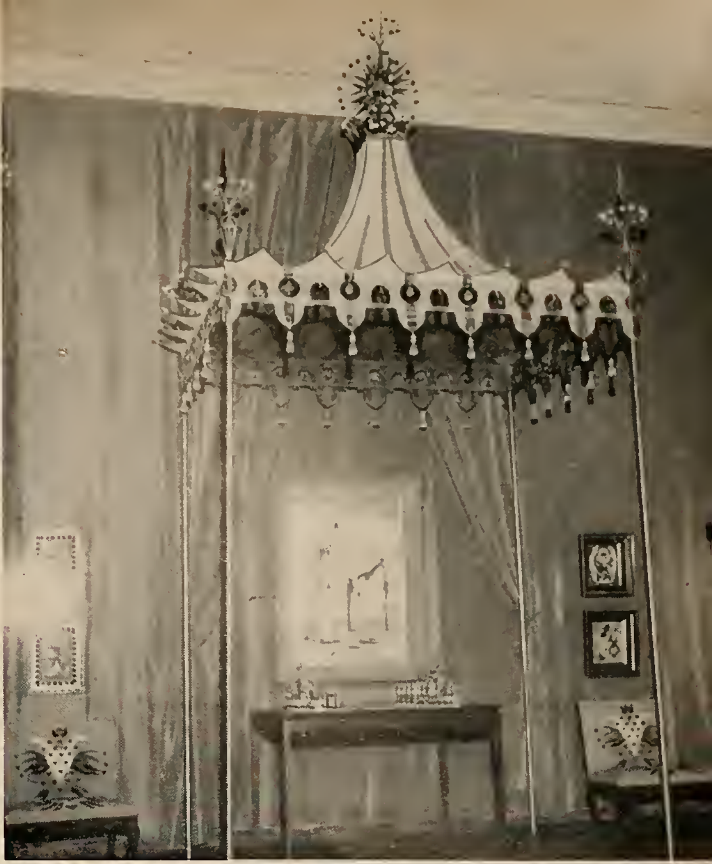
A fragrant wind has been blowing in California this summer. It has emanated from the rooms where the work of Tony Duquette has been shown. It is compounded from the sun and the sea, from forms taken from the earth, from warm and scented Venice and from remote days in Flanders when Hieronymus Bosch saw strange creatures in forest and stream.

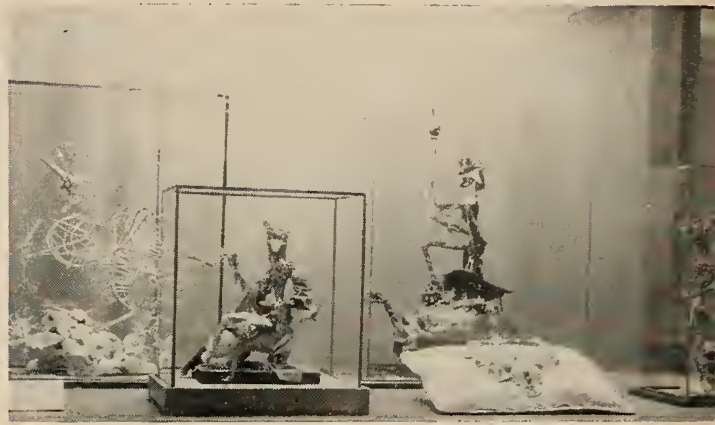
To-day, the art of almost any exhibition can be predicted. It will follow a pattern which is familiar, whether it be the familiarity of the traditional or of the contemporary modern. Most of our public comes with its mind prepared to like or dislike according to experience. But when the public comes to this exhibition, it is embarrassed, because the things it sees here can't be classified. Here, each individual must look at what he sees with the curiosity of a child and with a child's happy perception of rightness. Mr. Duquette has allowed himself to play with materials and ideas, but he plays with the skill of a Renaissance craftsman. He sees with the free imagination of a child or of a Leonardo da Vinci, and executes with the prolific richness of a Baroque glassblower in Venice. Each form is simple in its concept—a shell, an insect, a memory of an impression. In its realization, it becomes a gay brilliance, light and color caught in passing. What are these things that evade analysis?

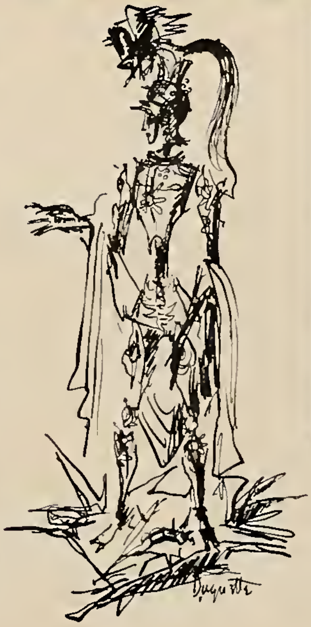
Settings for ballets and costumes for dancers, begin with sketches. With many artists, they end there too. But not with Tony Duquette! He carries out the design with skeletal dancers fifteen inches high, dressed in costumes from which the garment cutter can actually create clothes carrying the spirit of the sketch. Men and women in the workrooms share in the completeness of the artist's visualization. The armor or the mask they make is embued with the reality of the little creature's vitality. Safe in a glass case, the model is finally an ornament, an artist's lavish answer to a practical demand.

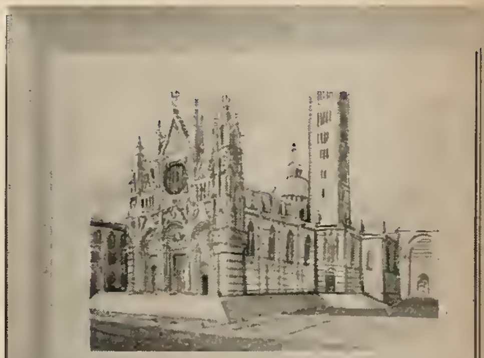
When Bosch was imagining his strange, dark forms, he created them from a mind filled with the immanence of damnation and the fears of hell. But Tony Duquette grew up as a happy child in sunlight. His mind plays in equal fantasy but without fear. He belongs to the age-old group of men who have glimpsed a world of unreality, who have entered it, and made it real to those who cared to look. His unreality is gay, not gruesome. When he uses a skull or jawbone, it becomes, not a symbol of mortality, but a natural form picked from the earth's abundance. "Skeleton Armour," another model in a vitrine, is such a piece. Green and slender, it holds no morbid thought. Riding in a gondola along the canals of Venice, at night, one can look up through open windows of a palace to a ceiling decorated by Tiepole, lighted by crystal chandeliers which glitter as they sway in cross-currents of air. Crystal, silver, brass catch and reflect the flames of candles or the gleam of electricity. Tony Duquette's chandeliers are gass and Lucite and wire, with exquisite reflectors of polished abalone shells.

Another happy use of abalone combined with little spiny shells and pearls, is in the pair of screens, "Sun On The Sea." Open metal screens with diagonal crossings are elegant in the repetition of the iridescence in little accents of green and pink on the lighter hue of the screen itself. Other seashells of all kinds and sizes, bits of coral, turtle and tortoise shells, make unexpected bases or fantastic sea-creatures or beautiful containers, again in the spirit of Cellini and other goldsmiths of the 16th and 17th centuries. In the exhibition of the Vienna Treasurers were similar uses of the exotic forms of


Pavillion in metal mesh, lucite and brass.


Figurines with jewels that can be detached and worn.




The striped cathedral at Siena.

those days, mounted in gold or silver to enhance their strange charm.

Not everything that Tony Duquette makes is fragile or ephemoral in its effect. Some of his pieces have classical dignity. The Turtle Compote, with its fruit of polished marble or of open wire forms and its simple, perfect wire base, is a treasure. The smooth perfection of the deep inverted turtle shell is in solid contrast to the lightness of the fruit. The low chairs and their upholstery were designed by Mr. Duquette for his exhibition in the Louvre. When he asked French nuns to carry out the needlepoint designs, however, he reckoned without knowledge of a perfectionism equal to his own, for nuns cannot be hurried. The chairs were not ready for the French collection.

From welded iron to gold filigree with topaz, pearls, moonstones and beetles may seem a surprising turn. Tony Duquette has made some exquisite jewelry, which captures light and shakes it loose again as the wearer moves about. To hide such charming earrings and brooches in boxes, except when they are being worn, would be dismal business, to a man who loves light as he does. So he has made fantastic creatures to hold the jewels for constant pleasure and encased them in vitrine. They become bibelots, precious objects to satisfy their admirers.

* * *

What sort of a man is this person who takes the liberty, in an age of conformity, to do the thing he wants to do?

He looks as direct as his water colors. He is unassuming, friendly and deeply certain of the value of his work. He asks no favors of the world. He has supported himself by designing and selling his designs in a competitive market. He does not see the artist as a person who sits in his garret, dipping his brush in his own heart's blood because the world does not understand him. He has some things he does for himself, alone, as any artist must, but he is a man of action. The world is all around him and he is active in its interests. The ballet needs settings and costumes for its dancers. He makes them from the richness of his mind and executes them so that the producers, directors, and even the stagehands can appreciate them completely.

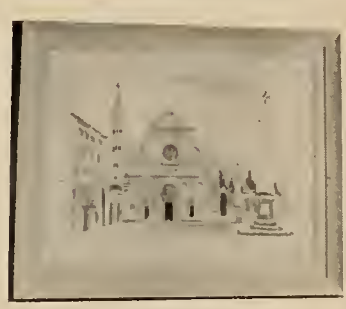
Tony Duquette turns with an interested look to each new material that he discovers, whether it be a weathered root or a new type of plastic. His freely ranging imagination plays with it until it finds an expression in some natural outcome. Chessmen, bas-relief wall decorations in frames or mounted on antlers, torcheres, converted into columnar chandeliers—all such objects made from unexpected materials are the fruits of his creative play. Certainly they are as legitimate as the semi-abstract or completely non-objective forms which fill contemporary galleries.

In the long list of the world's artists, there have been many who have answered the needs of their contemporaries. Raphael decorated rooms and Michangelo painted a ceiling for a pope. Leonardo designed festival settings and arts for princes. Rubens made designs for tapestries. They were great men working as craftsmen for patrons of immense power and wealth. Today, such patrons have disappeared from the world. Even the State as a patron seems unlikely any more. The artist, if he is to maintain a position of self-respect as a part of the active world, must look at that world and its activities, and share in them. It was only about a hundred years ago that the artist became separated from the world, embittered by his separation. It is healthy to be in the midst of the work and play of the world's people.

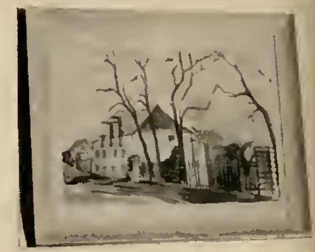
So, Tony Duquette goes along, doing the things he wants to do, for the people who also love them and can afford to pay for them. He could go back to Europe . . . Paris wants him there . . . so does Italy. But he grew up in California, went to school here, began his work here. He believes that eventually his own people will understand the value of what he does, and find a place for it in their lives. The studios and theatres and designers will afford him his living. This is his home! He can wait and work. As much as it needs its organized sports and entertainment, California needs his free, creative play.

Frances Roberts Nugent,

The army of chessmen, jeweled figurines in the colors of coral and celadon on a board of mirror and velvet.



The Florentine church, Santa Maria Novello, with pink marble obelisks.



Manor house at Danpierre, near Paris.

"Eyes of Texas," chair in grospoint beneath a bas relief of a clown. Model of gold armor and the actual armor arranged for exhibition as a trophee.

the Artists were invited . . .

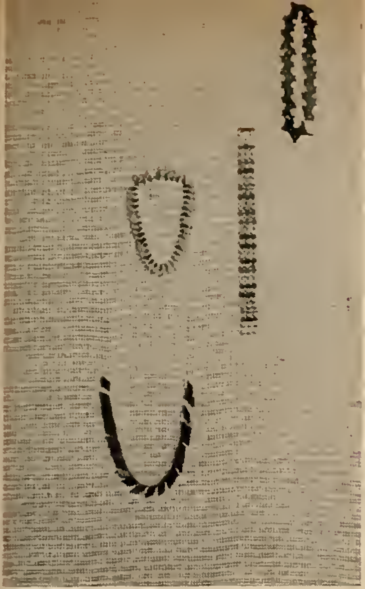
Without the usual Hollywood fanfare, at first even unbeknownst to the public, a coterie of handcrafters established themselves in quaint little beach colonies, in the shadow of the city or the sunshine of the country around Los Angeles.

Today many of these artisans have been enticed into limited production of their lines; some in fact have deserted the ranks of the art-for-art's-sake creators and rapidly have become widely known for their California-inspired ceramics, silver, looming and such.

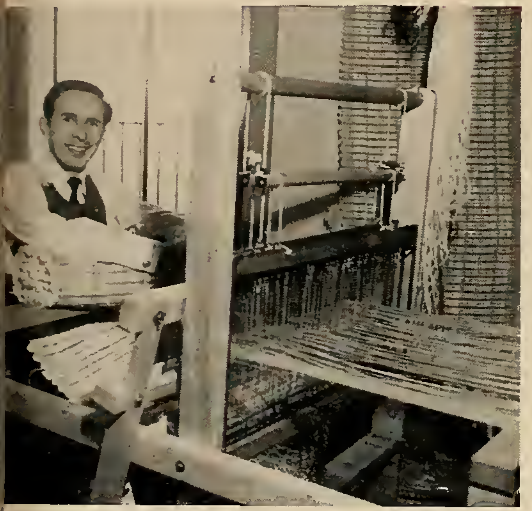
Regardless of how they may be classified, professional, commercial or hobbyist, some forty outstanding artists were invited to participate in last month's Southern California Handcrafts show sponsored by The Fashion Group of Los Angeles.

In cooperaion with the city's Municipal Art Department (Kenneth Ross, director), the exhibit was held in the Tower Gallery of the Los Angeles City Hall . . . and after its Fashion Group preview was opened to the public during a two-week period.

The display, planned by co-chairmen Carolyn Rees, Judith Miller and Mary Thacker of The Fashion Group, was dominated by ceramists with jewellers and handweavers also represented in depth. Actual artist demonstrations highlighted the showing, with the public intrigued to see silver being shaped into exquisite holloware and jewelry, actual screen-printing done on fabrics, weaving of unusual artistry. Other types of art endeavour represented included glass wares, rugs, enamel and leather goods.



Handwoven and fringed fabric by Mary Ann Glantz; delicate jewelry from the talented hands of Heinie Miller.

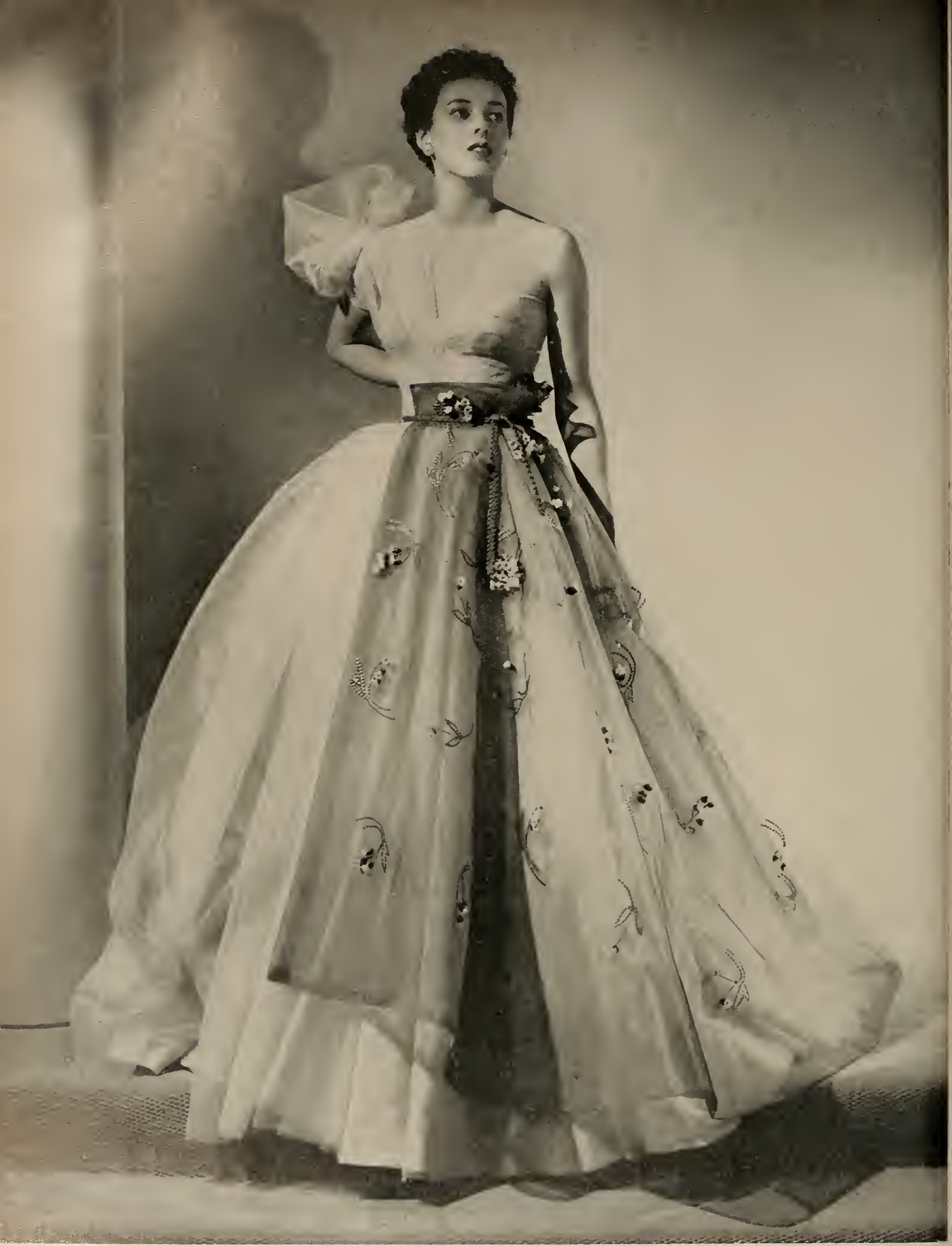


Lee Barkley (Barkley-Coutu) shows actual methods by which his unusual fabrications are woven; using unusual combinations of materials, he creates patterns of rare beauty for draperies, screens, table decor.

Picturesque display which was part of Southern California Handcrafts show in 25th floor of the Los Angeles City Hall: gold-gilded ceramic plaques and table ware of luminous quality, by Jay Morley; hand-loomed rug from Joseph Blumfield; hand-loomed fabrics by Marie Hatch.

A corner display shows unusual handweave from Barkley-Coutu with asbestos-jute-bamboo interwoven; a swag of handwoven fabric by Maxwell Hawker; picture plates hund made by Jean Goodwin Ames; a graceful and beautiful ceramic bowl from Joseph Krause.

Allan Adler, whose silver-crafting is famous throughout the land, whose exquisite little shop on Hollywood's "Sunset Strip" is a worldly mecca, is shown here as he demonstrates his craftsmanship to members of The Fashion Group, and Los Angelenos.



three scenes in summer-time . . .

HOWARD GREER

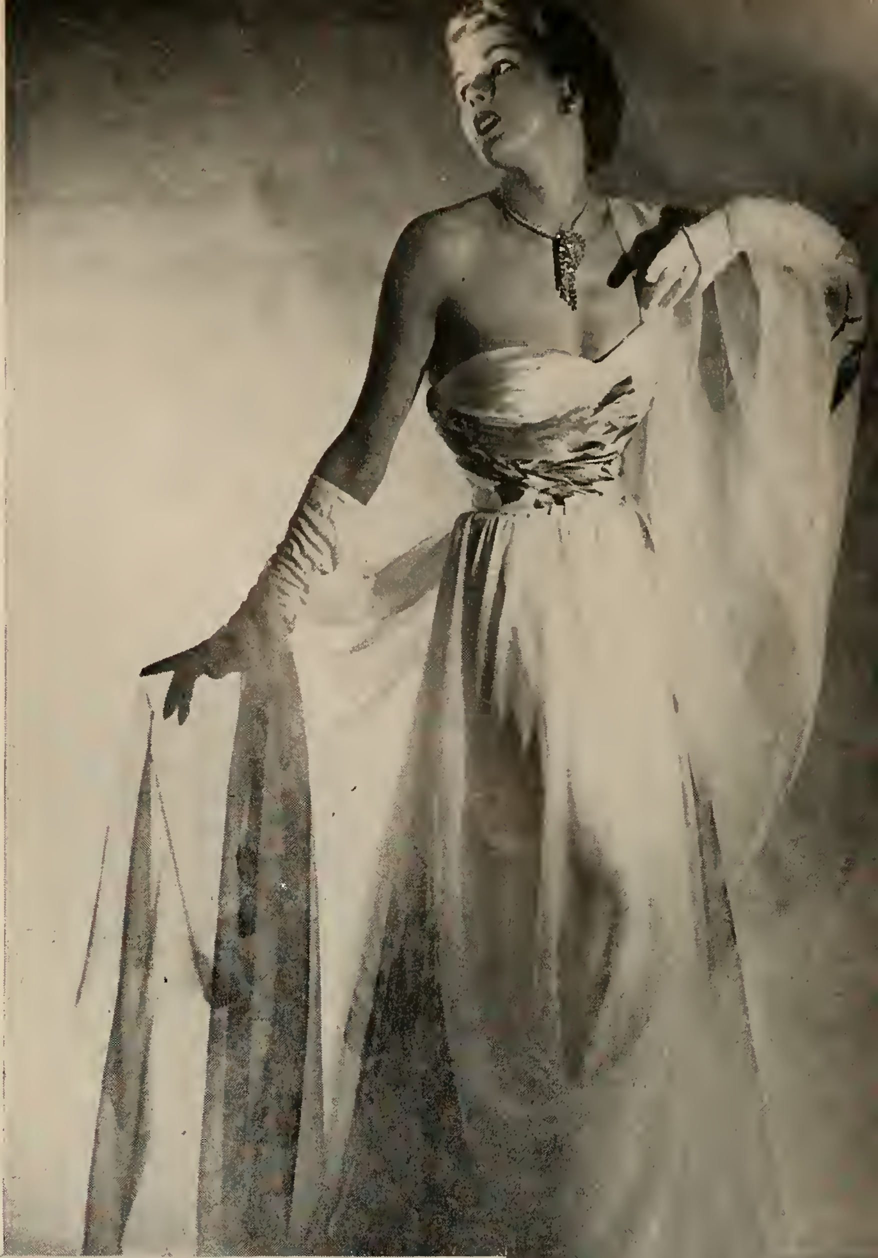
J. W. Robinson, Beverly Hills
Jay Thorpe, New York City

Magnificent fabrics . . . soft and feminine making a grand entrance, and leaving a haunting fashion fragrance. California couturiers give you three impressions of pale elegance.

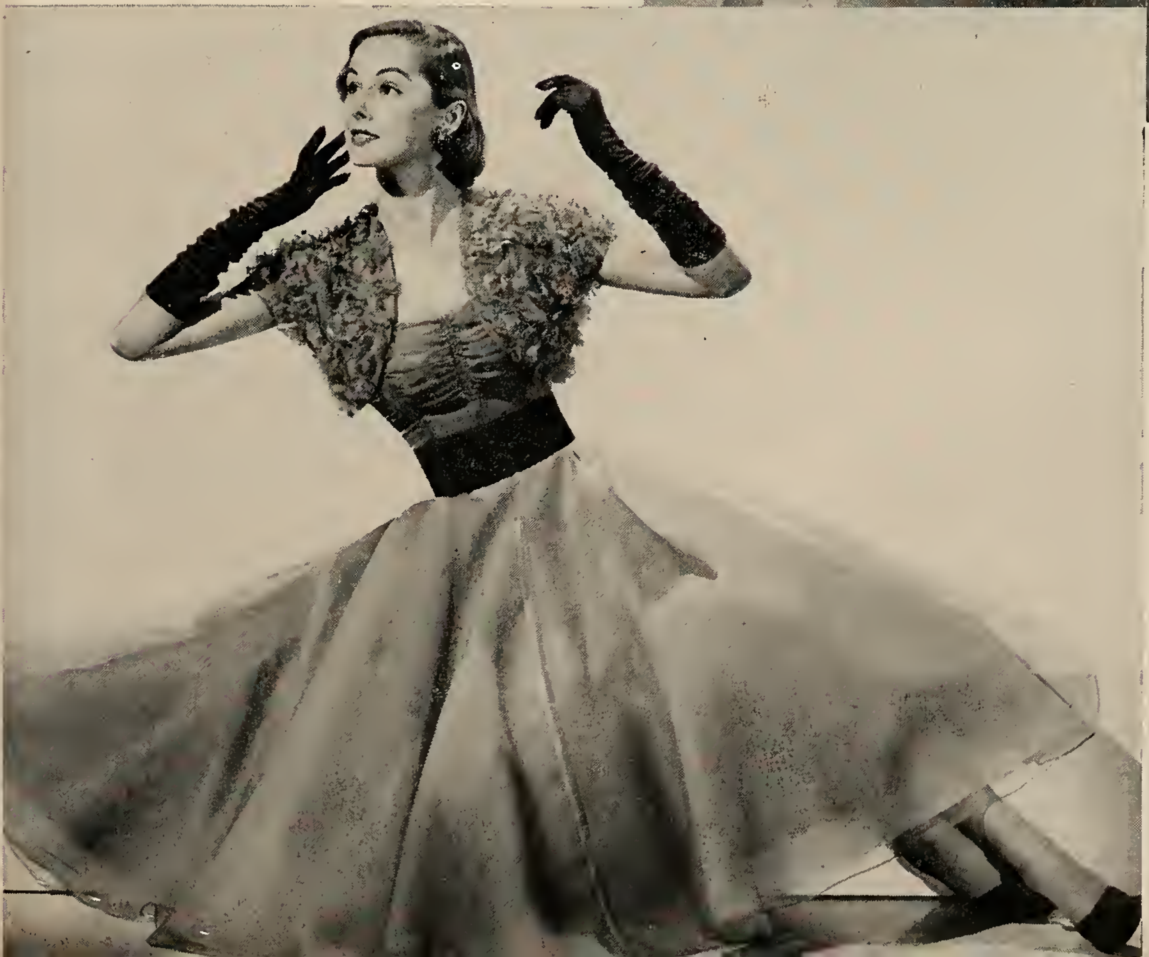
By Adrian . . . full and flowing, bejewelled over-skirt, floor length gown of grand occasion.

By Howard Greer . . . soft, whispery chiffon, slim and easily draped for dinner-dancing.

By Marusia . . . full and fancy provocative dancer, petal bolero studded with diamonds.

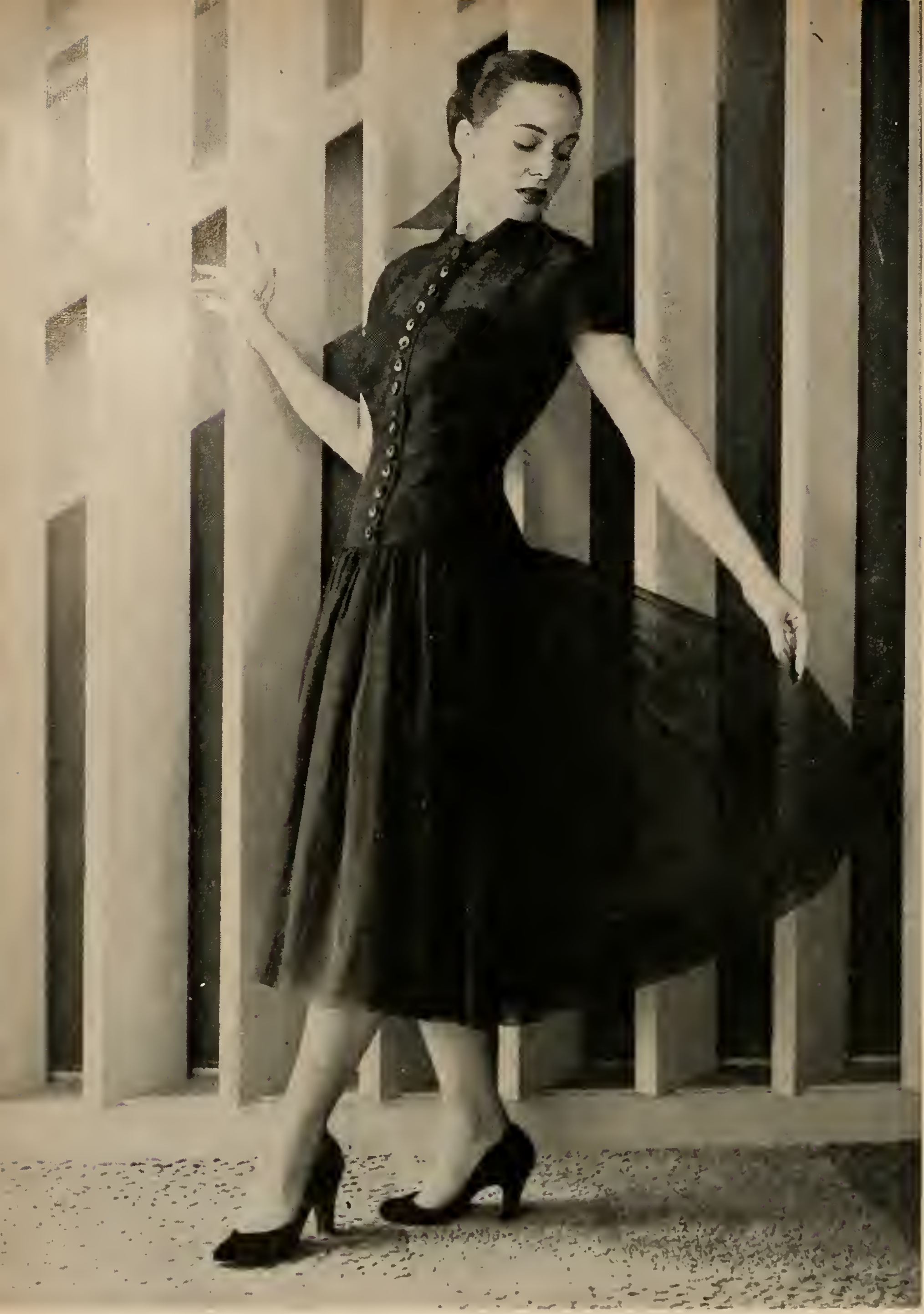


◄ ADRIAN



MARUSIA

Neiman Marcus, Dallas



light by day

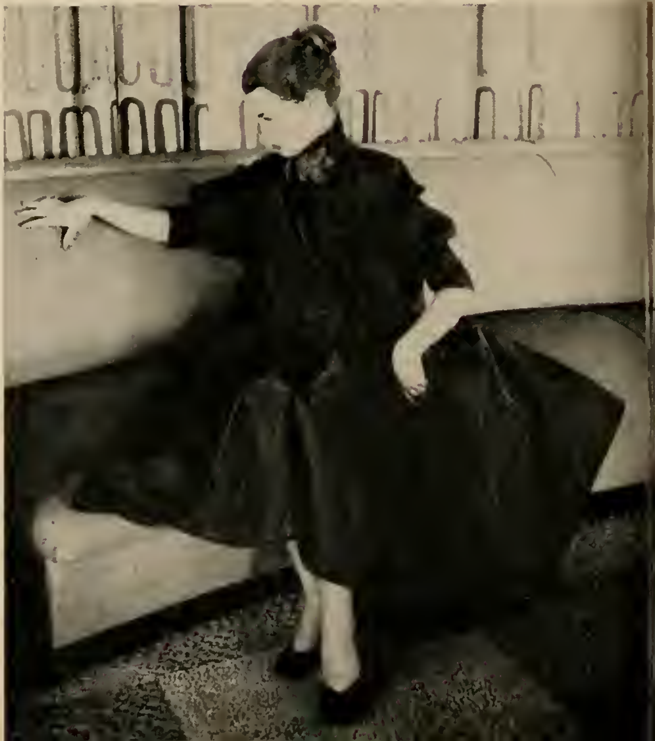
Sheer, shadowy, full skirts, eternal feminine and provocative. By day . . . for citified or suburban summer, for the ga den party, the lawn wedding, the hospit bazaar . . . to reflect the long and prett hours of sun.

By night . . . the theatre party . . . ro or pavillion dancing . . . full and dark the night.

Left: Peggy Hunt's torso silhouette sheer shadowy marquisette, shining bu tons to accent vertical line. About $5 Bullock's Inc., Pasadena, J. Garfinkl Washington, D. C., and Joske's, San Ar tonio, Texas. Below: the crisp rayon ta feta dress coat . . . great tucked sleeves, nosegay from the pert little collar. Abou $23 by Ella Groll at The May Co., Lo Angeles, Bamberger & Co.. Newark, N. J. and Gimbel Bros. in New York City.

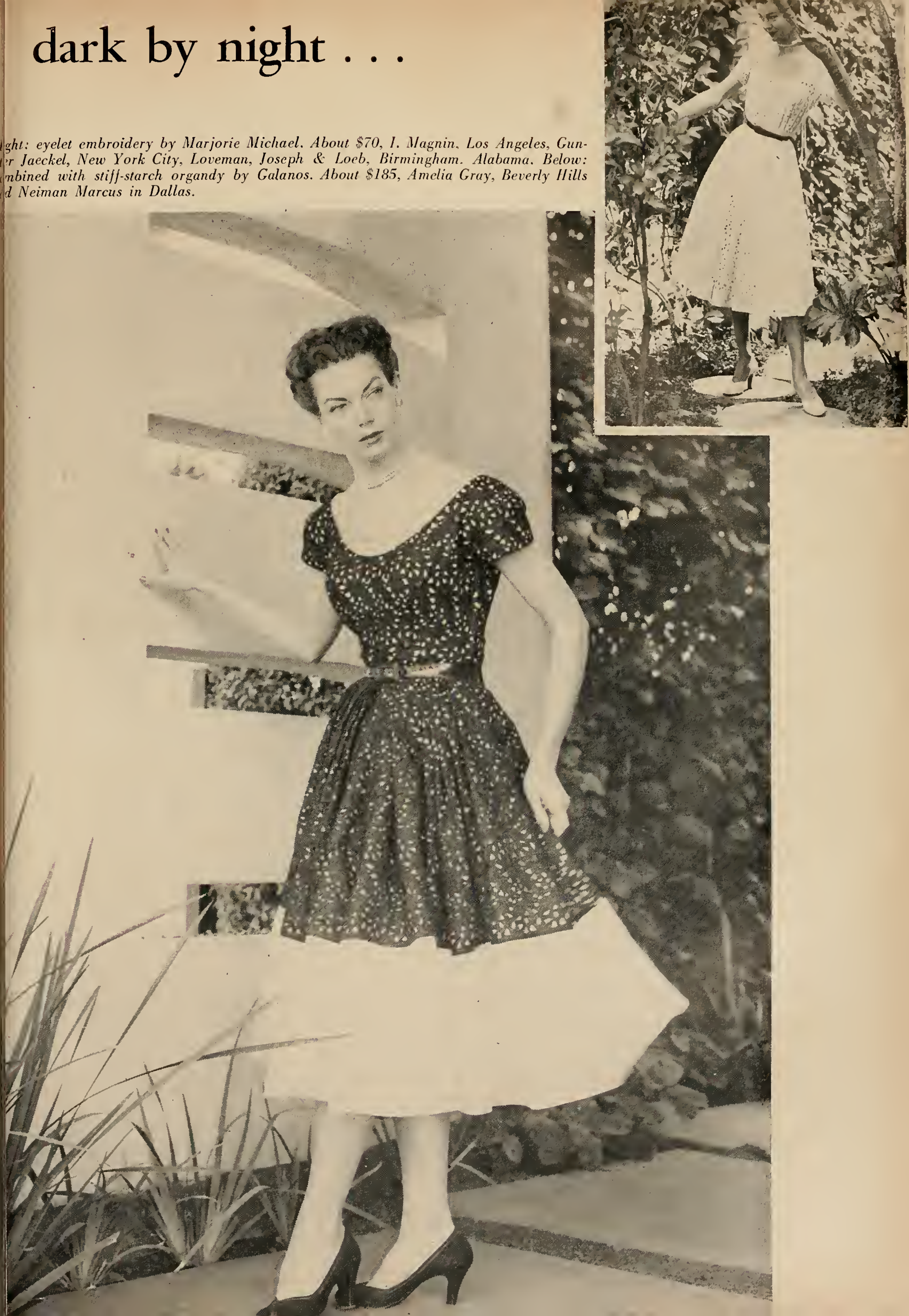
. . . "right" each shining hour

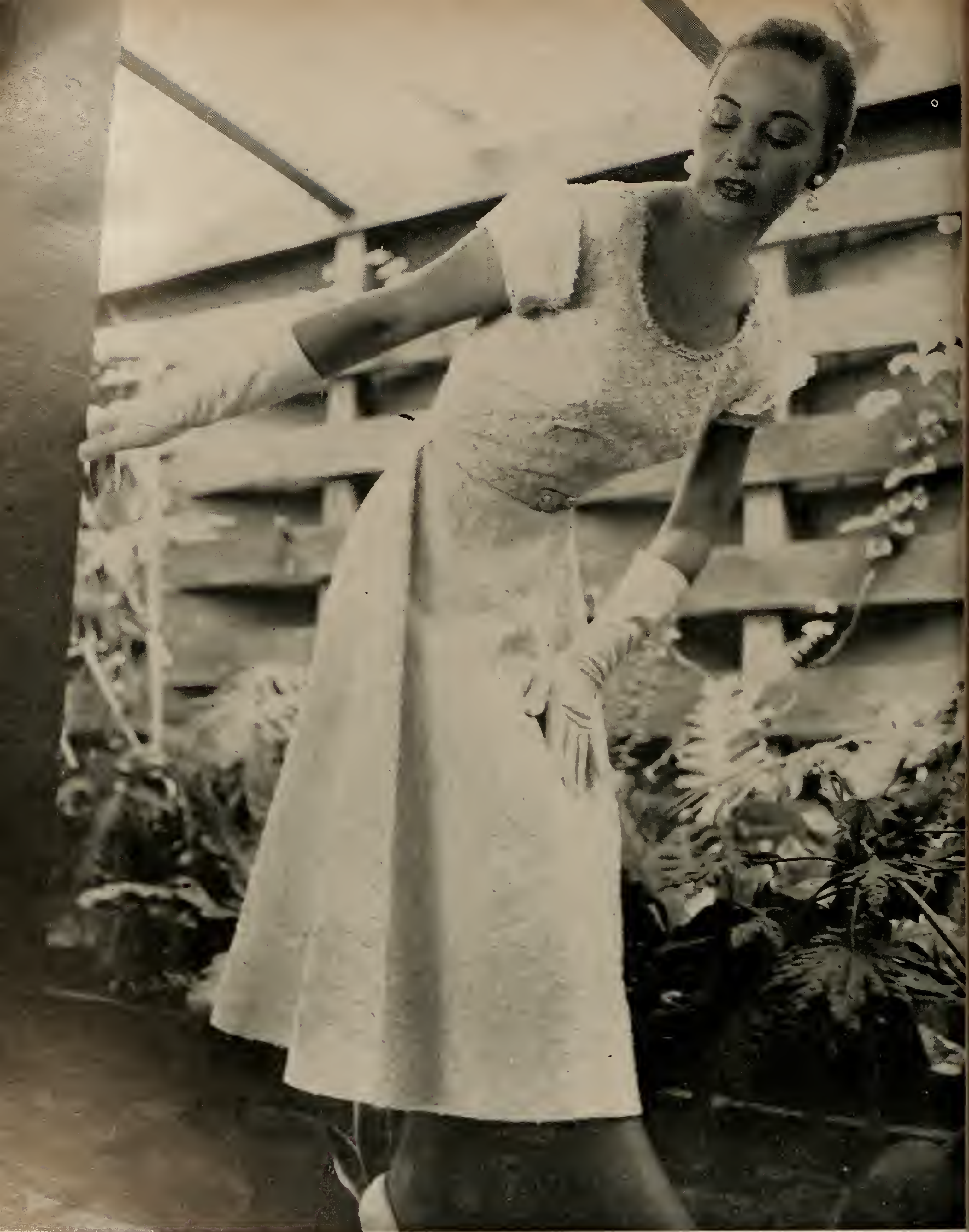
Don't let summer travels or wardrobe problems bother your pretty head . . . but just make sure that head is pretty! Mr. Destro of Charles of the Ritz salon at I. Magnin is our authority about fashions a-head, has practical advice that sounds like our own fashion credo for you. A hair-do is like a beautiful gown, he says, it first of all must be properly cut . . . not to conform to some current fad, but to fit the personality and facial contour of *the individual*. Summer's hair styles should be carefree, easy to handle . . . should look as well when it blows in the breeze as when it's smoothly combed. Frequent shampoos, continual brushings are dogma with Mr. Destro. "Let your mirror be your guide," he says finally (as we do about all things-fashion.) "but if people stop talking about the way you do your hair, it may be that they can't find anything nice to say about it. Then *that's* the time to change!"



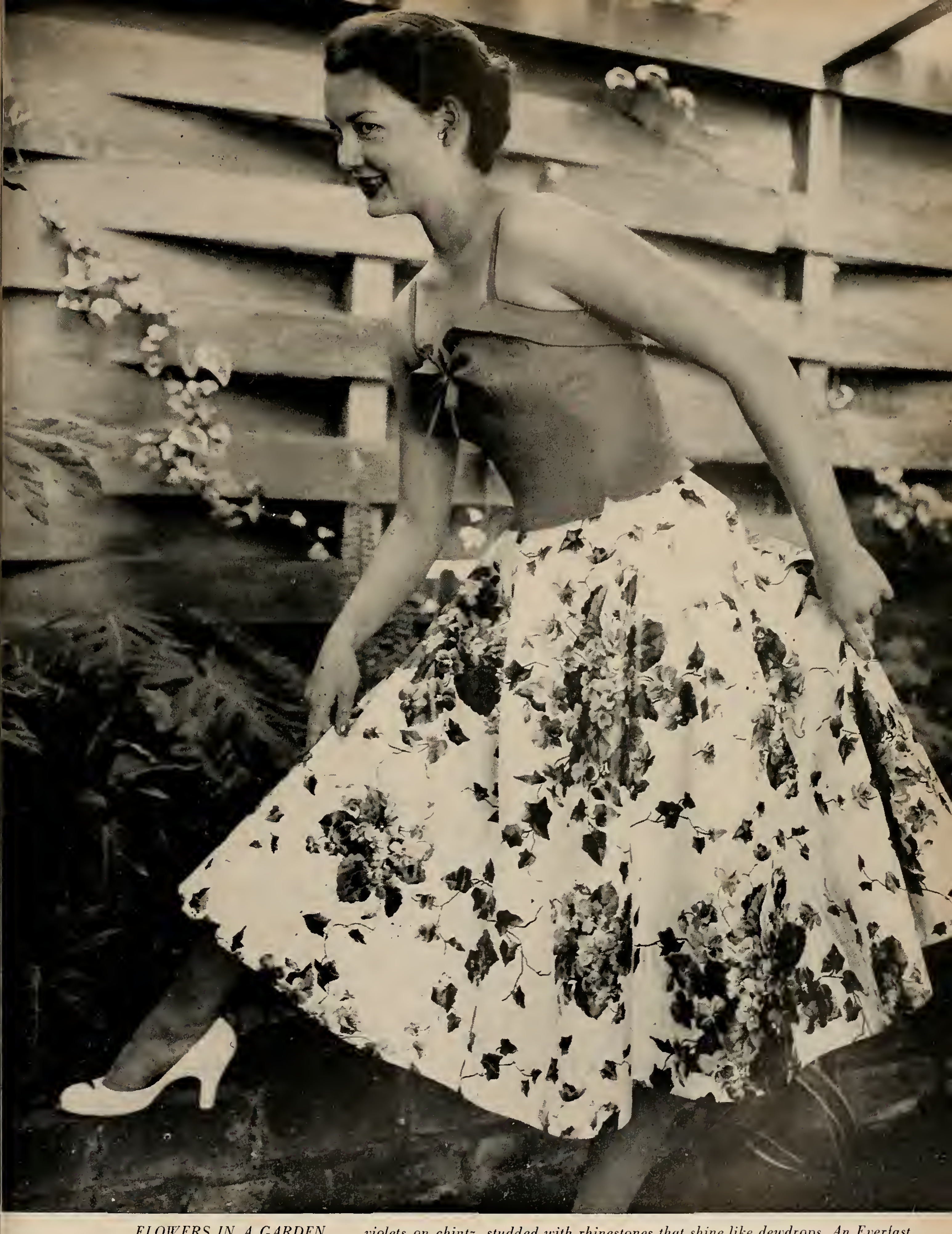
dark by night . . .

ght: eyelet embroidery by Marjorie Michael. About $70, I. Magnin, Los Angeles, Gun-
r Jaeckel, New York City, Loveman, Joseph & Loeb, Birmingham. Alabama. Below:
mbined with stiff-starch organdy by Galanos. About $185, Amelia Gray, Beverly Hills
d Neiman Marcus in Dallas.





RICH IN SIMPLICITY . . . this all-over embroidered pique import, each flower standing out like an applique; deep cuffs, deep neckline edged with self flowers. About $85 by Pat Premo at the J. W. Robinson Co., Los Angeles, Saks Fifth Avenue, New York City and Neiman Marcus in Dallas.



FLOWERS IN A GARDEN . . . violets on chintz, studded with rhinestones that shine like dewdrops. An Everfast print, Everglaze fabric. Camisole halter in rayon linen. About $35 by Addie Masters at Bullock's Inc., Palm Springs, Balliets, Oklahoma City, Jax, Beverly Hills.

COLE OF CALIFORNIA

have at least one

BECAUSE COTTON IS MORE IMPORTANT THAN EVER BEFORE . . . IS EASILY PACKABLE, A GOOD TRAVELLING COMPANION.

Cotton ingeniously designed with styles to flatter every figure type . . . one piece play suits with matching skirts for sunning or lunching at beach club or pool side . . . shirred suits that go to any length for figure flattery . . . a selection of suits that are bared to the sun discreet with their own cover-up jackets

Cole of California little boy shorts, form-fitting camisole of Everfast printed cotton edged in pique, cabana skirt for versatility, suit and skirt about $13 each, Bullock's, Los Angeles, Goldwaters, Phoenix, Jordan Marsh, Boston.

Rose Marie Reid shirrs a maillot, adds a cleancut jacket, an East Indian design. Everfast print, Everglaze fabric,

ROSE MARIE REID

cotton suit this summer

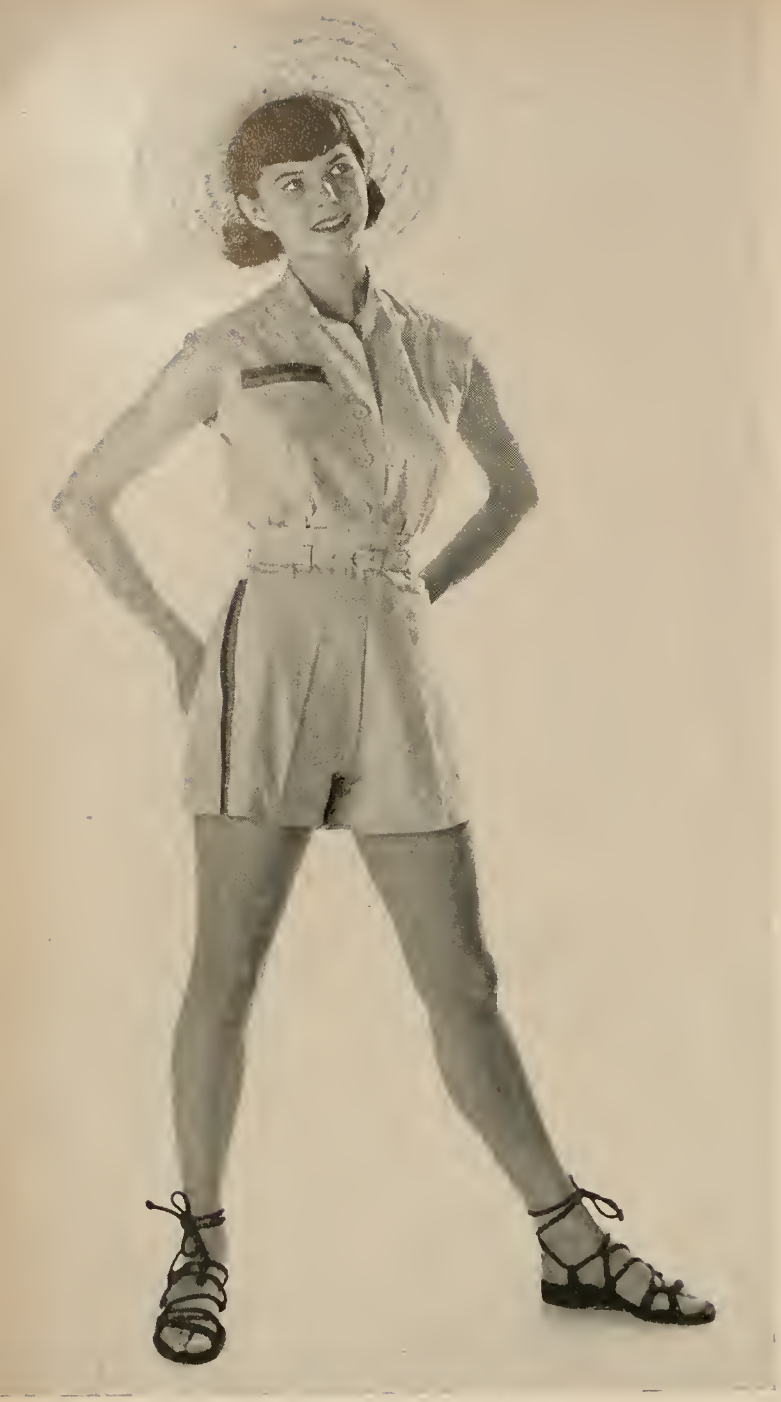
suit about $9, jacket about $8. Broadway Department Store, Los Angeles, Lord and Taylor, New York, Marshall Field & Co., Chicago.
Caltex of California, new and practical, terry in a colorful handprint. bold contrast against white, fashion note the two piece suit, the briefest bolero cover-up, suit and coat about $18, Fanny's, Las Vegas, Dorothy Beale, Hollywood, Rich's, Sacramento.
Shaheen of Honolulu, shirred panels rate high for curvaceous flattery, drama in the two-tone combine of fine combed cotton, island print, about $9, Swelldom's Los Angeles. B. Altman, New York City.
Like mother, like daughter, "check this" Galey and Lord woven gingham cotton, white terry jacket, suit about $9, jacket about $8, little girl's suit $4, coat $5, Marshall Field & Co., Chicago.

CALTEX

CATALINA

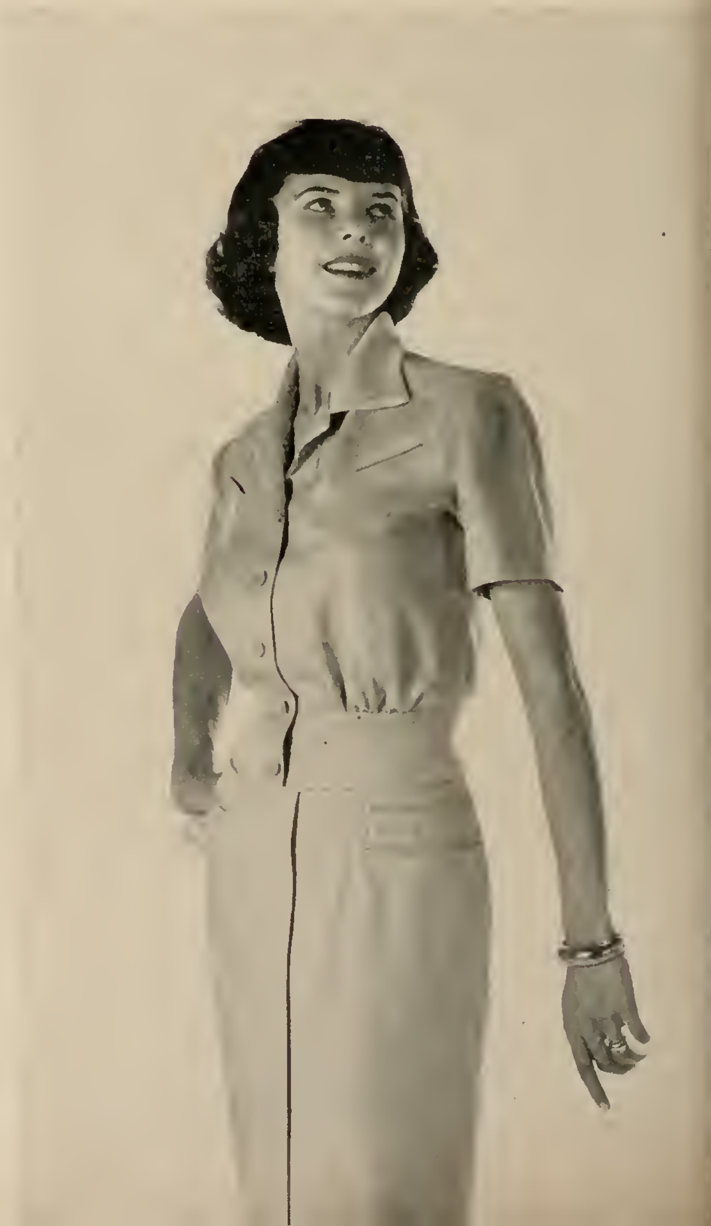
SHAHEEN OF HONOLULU

pin money



GRAFF CALIFORNIAWEAR

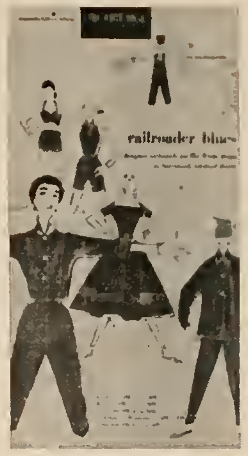
Here are sun and fun clothes from California, which have already been advertised by the stores in your town, (several are reproduced here) proving themselves high on your list for summer fashions. Wearable . . . easy-to-care-for fabrics in separates and playclothes . . . texture combines . . . but above all, fashions with a flair for seeming different . . . feeling right . . . for a busy or an easy summer vacation. On these pages, we illustrate all but one under eleven dollars, California treasures for your pocketbook pleasures.



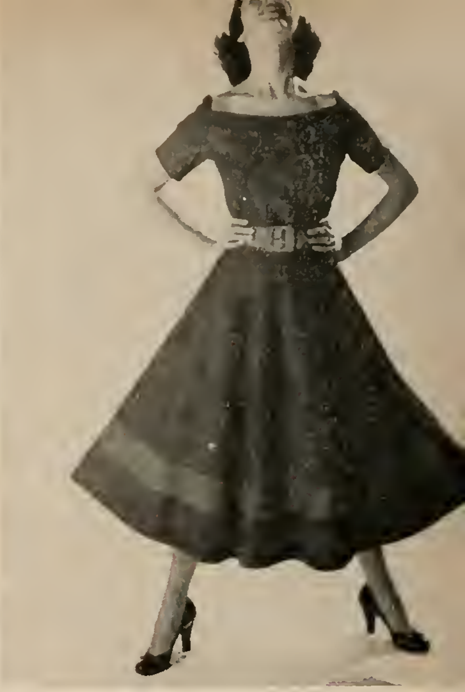
HOLLYWOOD PREMIERE

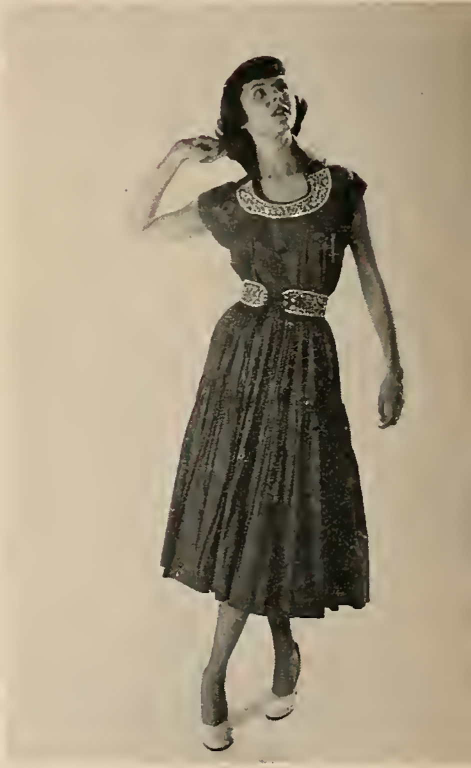
play clothes

Three-piecer by GRAFF CALIFORNIAWEAR. with contrast stripe trim, Sleeveless top and little boy shorts about $4 each, skirt not illustrated, about $6, at leading specialty shops.
Rugby jacket and slim skirt in toile de lin by HOLLYWOOD PREMIERE. Jacket about $11, skirt $9. at Russek's in Detroit, Mullen & Bluett. Los Angeles and Marshall Field & Co. in Chicago.
Stiched denim in a full gore skirt. trim top by M. R. FLEISCHMAN. Skirt about $8. blouse $4, matching belt about $2 at Lord & Taylor, New York City. Daniels & Fisher in Denver.
Playtone (no-iron) skirt and blouse with white embroidery by ALEX COLMAN. Skirt about $11, blouse $6 at the May Co. Los Angeles, Strawbridge & Clothier, Philadelphia and D. H. Holmes in New Orleans.
Sandeze wrap-around dress. push-up sleeves in sunshine colors by ROBERTS OF CALIFORNIA. About $11. Nikki's in Beverly Hills, Thomas Kilpatrick Co., Omaha, and the Muller Co. in Lake Charles. Louisiana.
Flocked dot organdy and linen halter (bolero not shown), one piecer by JEANNETTE ALEXANDER. About $25 at I. Magnin & Co. in Los Angeles.



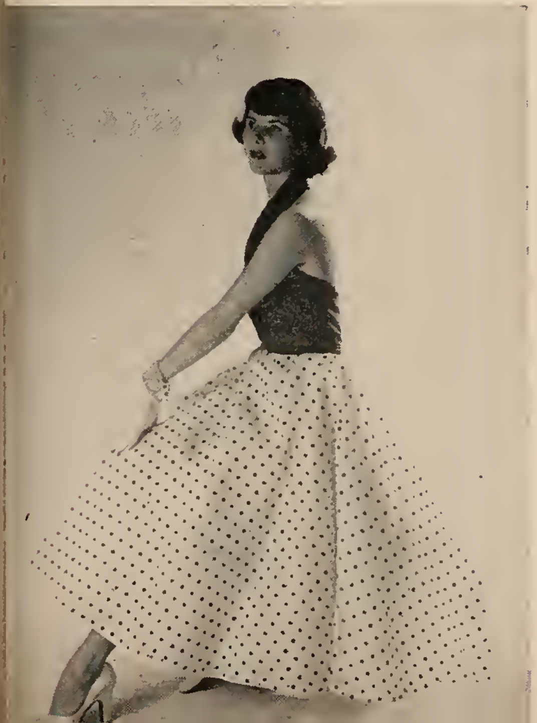
M. R. FLEISCHMAN

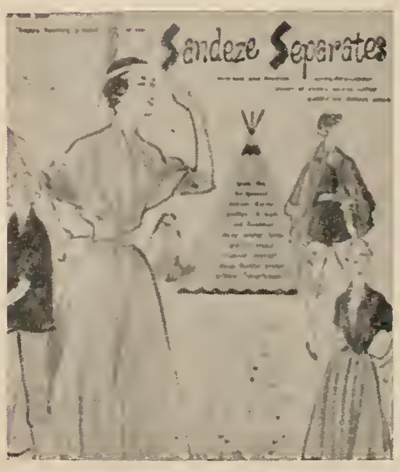




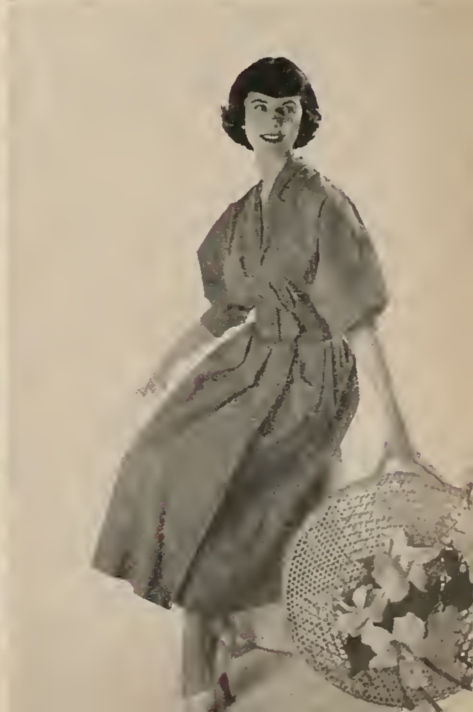
ALEX COLMAN

JEANETTE ALEXANDER





ROBERTS MFG. CO.



BE WISE, BUY TO SIZE:

Your grandmother had to make her own clothes or have a dressmaker create them; your mother started buying ready-made or custom designs . . . and now, both they and you can buy fashions in a *specific size* to fit your particular type of figure.

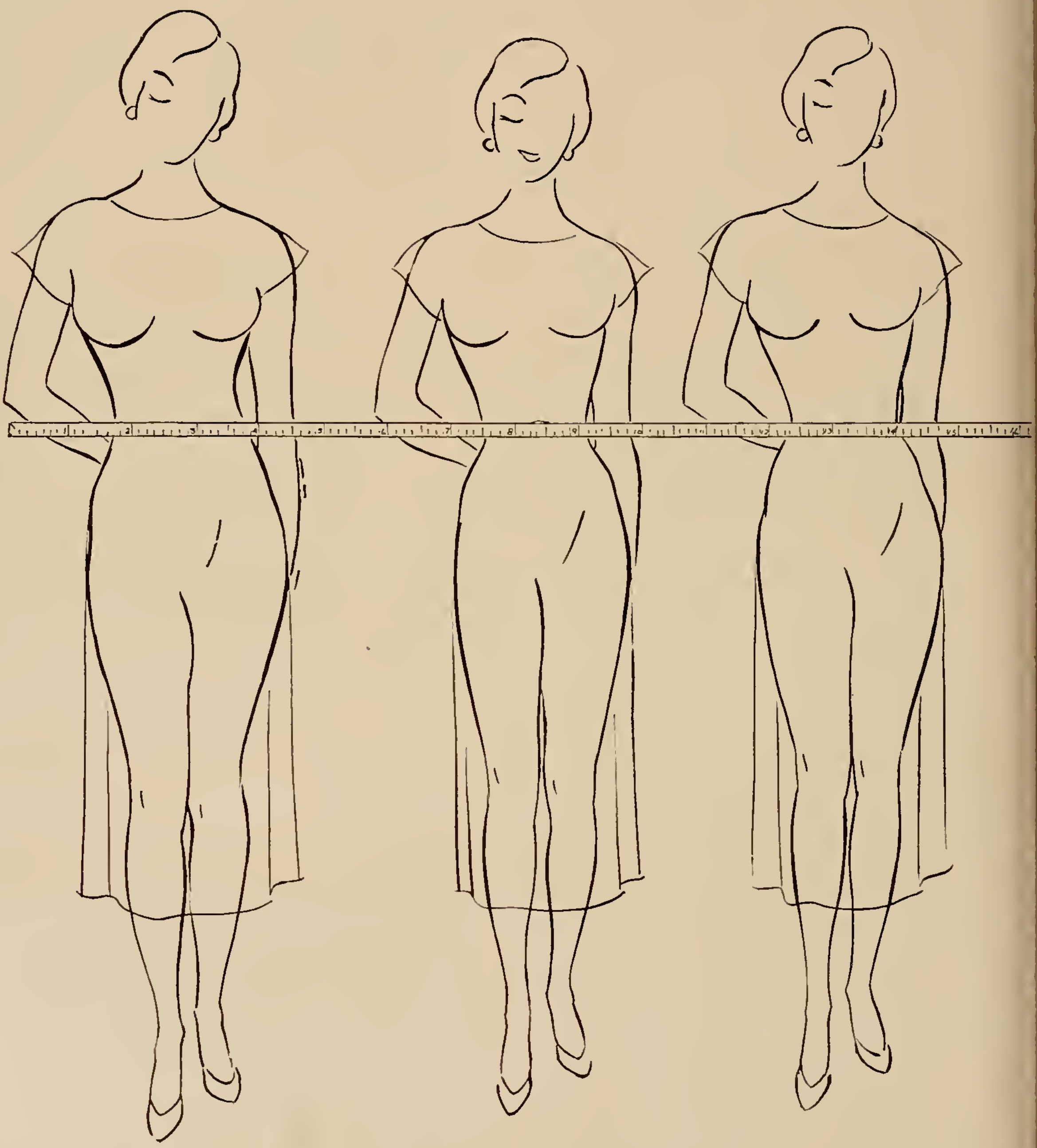
If you've ever had the aggravating experience of buying clothes only to require costly alterations, or worse than that, if you've been unable to find ready made things that fit . . . you can truly appreciate the strides the fashion designers have made on your behalf.

Only a small percent of us conform to those ideal measurements upon which the regular size fashions are built.

Well, now we can say "to each his own" . . . for we point out that you can buy clothes today designed especially for you, or your prototype. Your only problem is to analyze your own figure and know the "size" garment which best fits you. Then the matter is simple, to find the department where these clothes are sold and buy confidently, with the knowledge you will have the minimum alterations.

If you find the regular sizes do not fill your requirements, don't insist on buying them no matter how lovely they look. You'll find just as pretty things in your true size range, and what's more, colors and patterns and particularly the cut of the garment all will connive to flatter your good lines, to minimize the slightest figure faults.

More and more retail stores are setting up specific departments to cater to the various figure types. Get acquainted with



REGULAR JUNIOR PETITE

fashion in good measure

them and be guided by sales personnel who know how to fit-and-flatter *you!*

California designers are pioneers in this art of scaling fashions to other than average figures. For the *Junior*, a size not an age category, fashions are youthful in mood, slightly shorter waist and higher hip, smaller bust. Sizes 7-17. No matter what your age, if your figure is slight and your tastes are young . . . buy junior sizes!

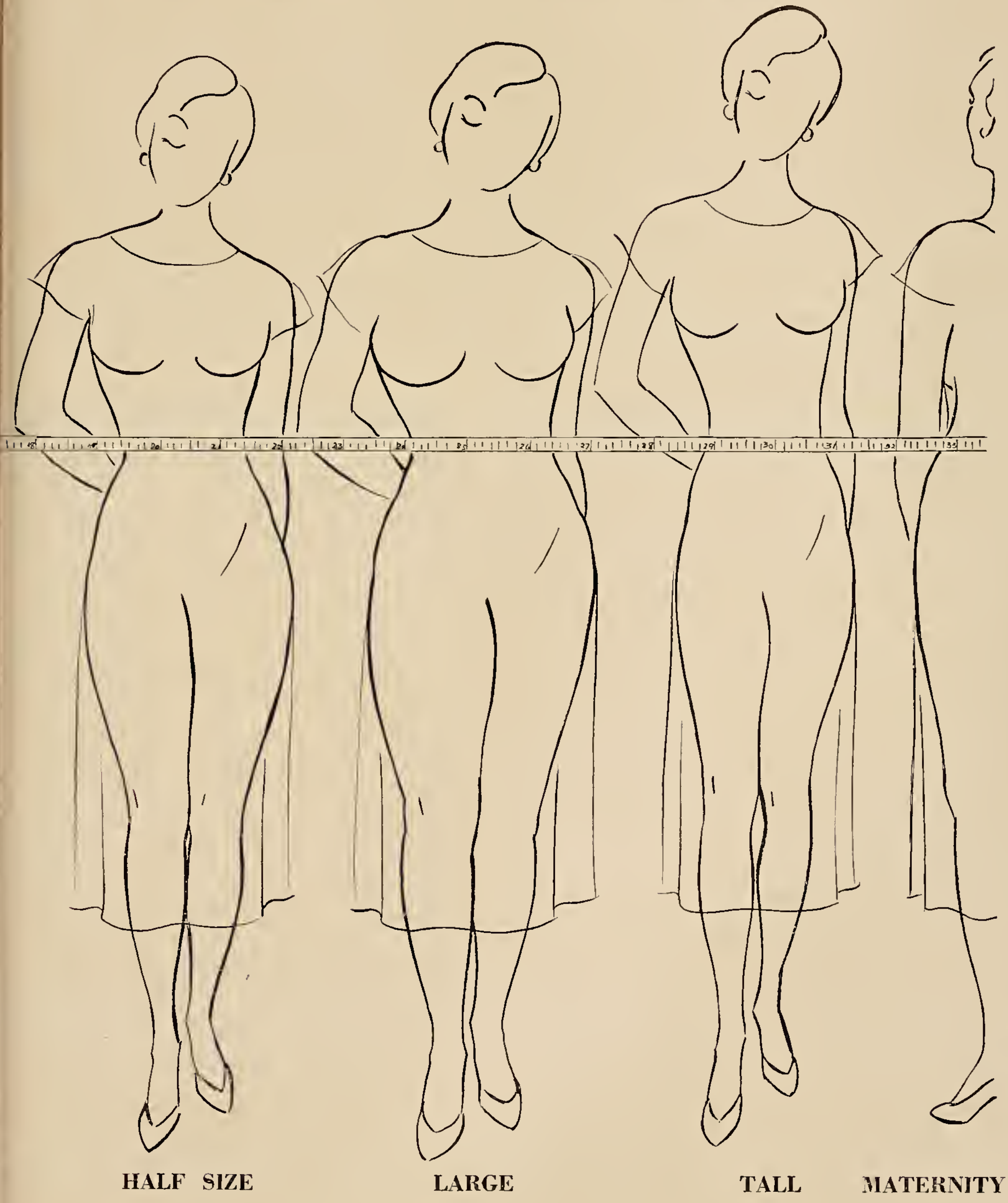
Half sizes are created for the shorter, full figure; these are characteristic by a shorter waist, fuller bust, more sleeve allowance. Again, it is not age that determines; the size range in 12½-24½.

Petite fashions for women 5′5″ and under have shorter waist, shorter length, fuller hip, waist and bust . . . with proportionate styling in both line and fabric important. Sizes 10-20.

Tall fashions obviously have longer waist and length, hip and bust fullness carefully proportioned to minimize height; sizes 10-20. *Large* fashions for the youthful or mature woman are cut with fuller bust, hip, waist, sleeves, etc. . . . and there is a growing tendency to give zest to these fashions and take them out of the old-lady class.

Maternity fashions, too, have come far from the mother-hubbards of old, with smartly styled dresses, suits and even sportswear created with ingenious devices to give fit and comfort. Based on regular sizes.

So be wise, know your own size . . . and get fashion in good measure!



A careful look at this chart will help you know "your right size" and should be a reminder to buy clothes styled to your particular figure type . . . eliminating shopping problems and costly alteration costs.

whirling into summer . . .

In summertime your wardrobe barriers vanish. Suddenly, for a few wonderful months, you can wear what you want to wear . . . do things you want to do.

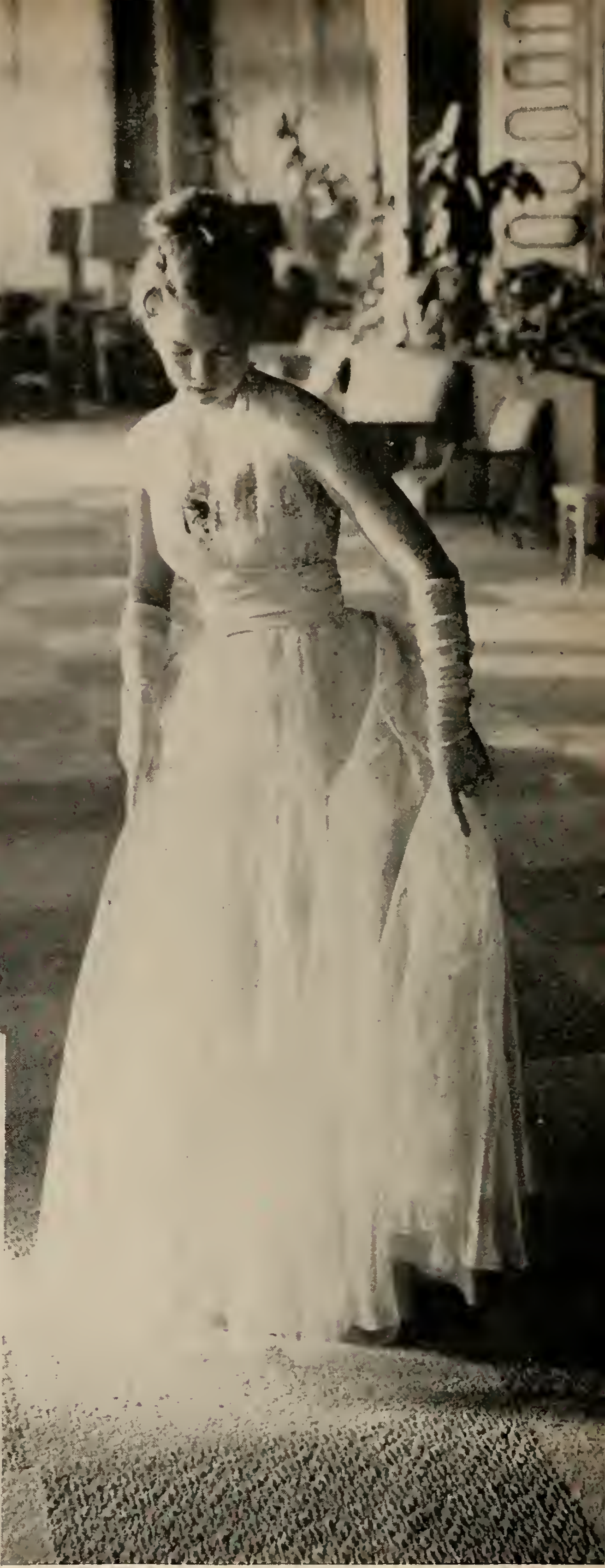
For this change in pace . . . the frequent parties (unlike any during the rest of the year) . . for spending fun afternoons with "new" friends, and for those long and treasured evenings, we see full skirts whirling you into summer . . . in cooling fabrics . . . Maine to Malibu . . . where ever you want to look your prettiest, and whenever you want to flatter your suntan and good figure. Airy and full dresses for the best and most becoming way to take advantage of the slightest breeze!

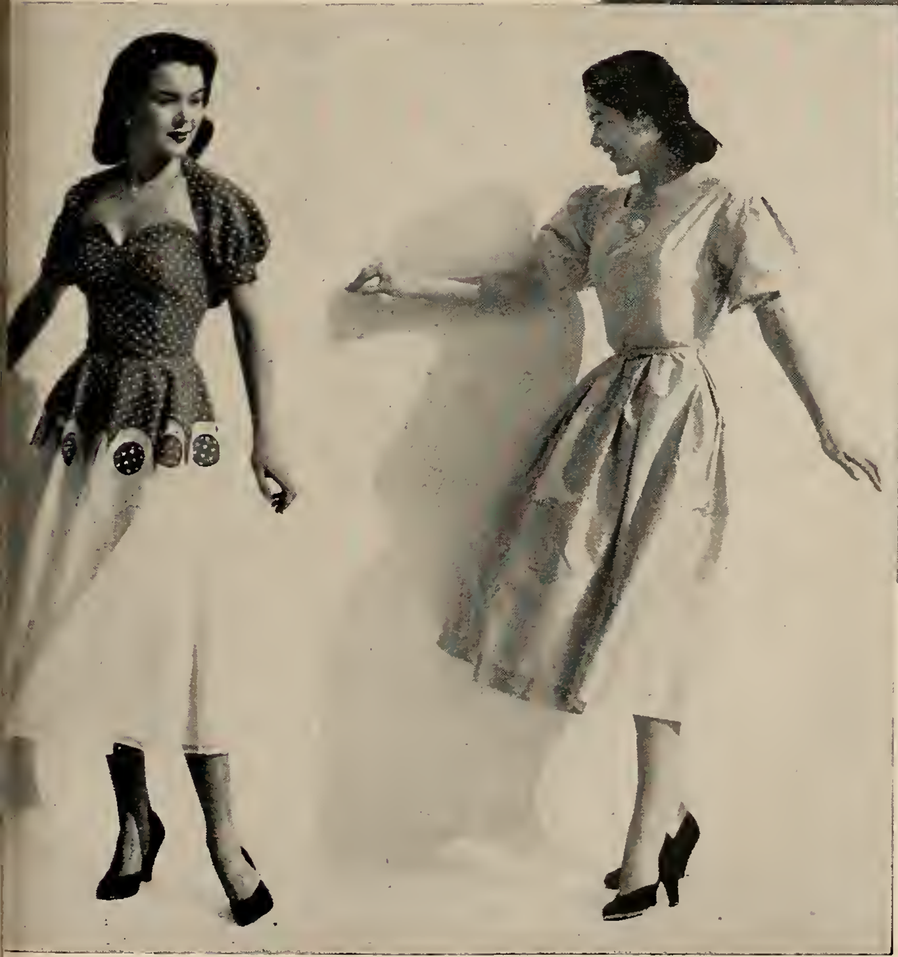
Opposite page: sleeveless scoop neck in plaid tissue-gingham with woven embroidery. Full circle skirt, neck and shoulders piped in white. A Betty Barclay, about $11 at Bullock's, Inc., Los Angeles. M. Lichtenstein & Son. Corpus Christi, and D. H. Holmes Co in New Orleans.

This page clockwise: Halter neck with cooling flowers along neckline . . . nylon net over taffeta with high midriff. About $30 by Emma Domb at the J. W. Robinson Co., Los Angeles, Roos Bros., San Francisco, B. Altman & Co., New York City and R. E. Cox., Fort Worth, Texas.

Antique taffeta shantung in this sleeve interest party-er with one touch of glitter at neckline. About $23 by Saba at the J. W. Robinson Co., Los Angeles.

Hug-me-tight jacket over strapless polka-dot denim, combined with wispy and full organdy skirt. About $35 by Fanee at the J. W. Robinson Co., Los Angeles, Sakowitz Bros.. Houston, Texas, and Purcell's in Miami, Florida.





PERINO'S—A California Tradition!

by

Maxine Daley

ALEXANDER PERINO, a silver-haired, slender, Italian born restaurateur of the old school with all the suavity and curried accents of the true continental, is probably as responsible as any one individual for bringing art to the dining table.

The original Perino establishment, forerunner of the distinguished restaurant that today represents a way of life more than a place to eat, was opened in a remodeled florist's shop on Wilshire Boulevard in the days when the Town House was a new hotel.

After a quarter of a century in the West, Perino still considers California the perfect settitng for his restaurant and his restaurant is still his raison d'etre. Today, a stately grey and white building, designed by Architect Paul Williams, and located on the vast sweep of Wilshire Boulevard near Beverly Hills, is the new background for the many tangibles and intangibles that have made the name Perino's synonomous with all that is gracious in dining.

From the moment you arrive under the porte cochere of Perino's and the attendant takes your car, you are in a world made for wonderful dining.

Alexander Perino, a master of the art of understatement, has created with the tools of decor, lighting and floral decoration, a restaurant interior that combines a quiet air of expectancy with subdued excitement. The Perino atmosphere is unique and as subtle as a Cezanne painting.

Only the fine delicate brush strokes of this noted impressionist could portray in color and form the sylvan effect of the shimmering, golden and crystalline foyer and the graceful oval dining room.

The classical French Regency foyer is relieved of its austereness by the warm lighting of crystal chandeliers and the lushness of tropical planting entertwined around lacy patterns of white ironwork provides a dash of New Orleans French whimsy.

The attitude of casual, unhurried elegance that pervades the restaurant is further expressed by the masses of fresh pink and white flowers that scent the foyer, their petals wafting to lay unheeded on the formal black and white checkered floor.

Principal features of the Perino establishment include the main dining room, a large oval decorated in pale pink; flanked by two half-oval rooms furnished in delicate green with white accents.

"Fastidious people know what they want, and they may even order before they come," states the quiet-voiced Perino when describing his clientele. And perhaps one of the more warming personal notes concerning this famous restaurant is the undying loyalty of its patrons. They dine here regularly, year after year, their sons and daughters have their first grown-up parties here; they guide their out-of-town friends here and they set their important philanthropic functions here.

Guests at Perino's may order anything from pot pie to Chateubriand, with broiled saddle of baby lamb Bearnaise and Capon Marco Polo, made of breast of capon, broccoli, Virginia ham and Hollandaise sauce. But, according to Perino, it is not so much what people eat but their manner of ordering it that delineates the discriminating from all others.

"There is a vast difference between the hesitation of the experienced and knowing diner as he selects from the menu, and the sometimes obvious confusion of the novice. He who

The subtle interior of the Perino establishment blends beauty with practicality. The kitchens, sparkling white and efficiently planned; the oval dining room, spacious ad softly lighted; the cocktail lounge, comfortable and warmly inviting.

ALEXANDER PERINO—"FASTIDIOUS PEOPLE KNOW WHAT THEY WANT."

understands and appreciates the artistry of good food, prepared with care, is the truly international person." This is one field where there really are *no* limitations. It is possible for the young bride to be as creative in her preparation of bacon and eggs as it is for the caterer to kings to bring forth a kingly dish!"

Alexander Perino, whose personal supervision of every phase of the operation of his establishment extends to the smallest detail, has well-defined beliefs about the talents necessary to a good restaurateur.

"He must have, naturally, a thorough knowledge of fine foods, wine and artistic service. He must have executive ability. Above all, he must sincerely LIKE the people who come to his place, although his attitude must be conservative as well as friendly."

But ultimate success as a restaurateur, in Mr. Perino's opinion, is based on one prime ingredient—a genuine love of the profession. Properly attended to, it is still a jealous mistress. It wants attention from early dawn to midnight hours. It must be understood and respected. For this reason, Alexander Perino prefers to train his own personnel, hoping to instill some of this feeling in them.

The result is the preservation at Perino's of gracious dining in a style that seems to have diminished in many quarters with the years.

On the functional side, a staff of ninety-seven administer to the desires of two-hundred guests at Perino's, while special service corps are added for events in the two private dining rooms. Seven captains, some of whom were formerly stationed at the "21" restaurant, La Rue or the Brown Derby, are on hand daily.

Behind the scenes are the big kitchens, wine cellars, linen and silver rooms. The main dining room seats approximately 150,000 a year, while the two private rooms add another 50,000. The luncheon group is usually composed of feminine names from the local scene, with the smaller number of men enjoying lunch at the tables in the cocktail lounge.

The date of February, 1950, when Alexander Perino opened the doors of his dining salon at 4101 Wilshire Boulevard, marks the newest achievement in the career of the noted restaurateur since the opening of his first small restaurant in 1924.

Alexander Perino was born in the town of Brusnengo, near Turin, on the Italian Riviera, where his father was a wine merchant and something of a connoisseur where food was concerned. Perino was fifteen when he came to the United States on a pleasure trip with his parents.

It was after seeing for the first time the famous eating places in Manhattan at the beginning of the century that Perino gave voice to his desire to learn the art of the restaurateur and to someday create the "greatest restaurant in the world."

Perino remained in America and began his apprenticeship as a general kitchen helper, progressing rapidly through all the stations behind the brilliant main rooms of the fine hotels and restaurants of that era.

FROM THE MOMENT YOU ARRIVE UNDER THE PORTE COCHERE OF PERINO'S YOU ARE IN A WORLD MADE FOR WONDERFUL DINING!

PERINO'S
ENTRANCE

Within a few short years, Alexander Perino had established a reputation in the front of the house, serving as a waiter in such well known locations as the Plaza Hotel, the old Savoy, the Knickerbocker and the old Martinique. After a stint as captain at the Blackstone Hotel in Chicago, he worked in the same capacity for the Congress.

An early visit to California was a nostalgic experience for Alexander Perino because of the state's climatic and physical similarity to the Italian Riviera, and Perino claims this was important in his decision that California should be the location for his restaurant.

Prior to transforming the vacant florist's shop into the first Perino's, Perino served as maitre d' at the old Victor Hugo in Beverly Hills, and supervised the opening of the dining rooms at the newly-constructed Town House.

When we talked to Alexander Perino at a Monday luncheon we asked him for three recipes that were representative of the Perino cuisine. Faithfully reproduced here, as spoken by Perino between greetings to his friends, is the Perino technique for:

SUPREME OF GUINEA HEN VERONIQUE

SUPREME OF GUINEA HEN VERONIQUE

Saute breast of guinea hen in sweet butter for 8 or 10 minutes. Saute a slice of Virginia ham in butter.

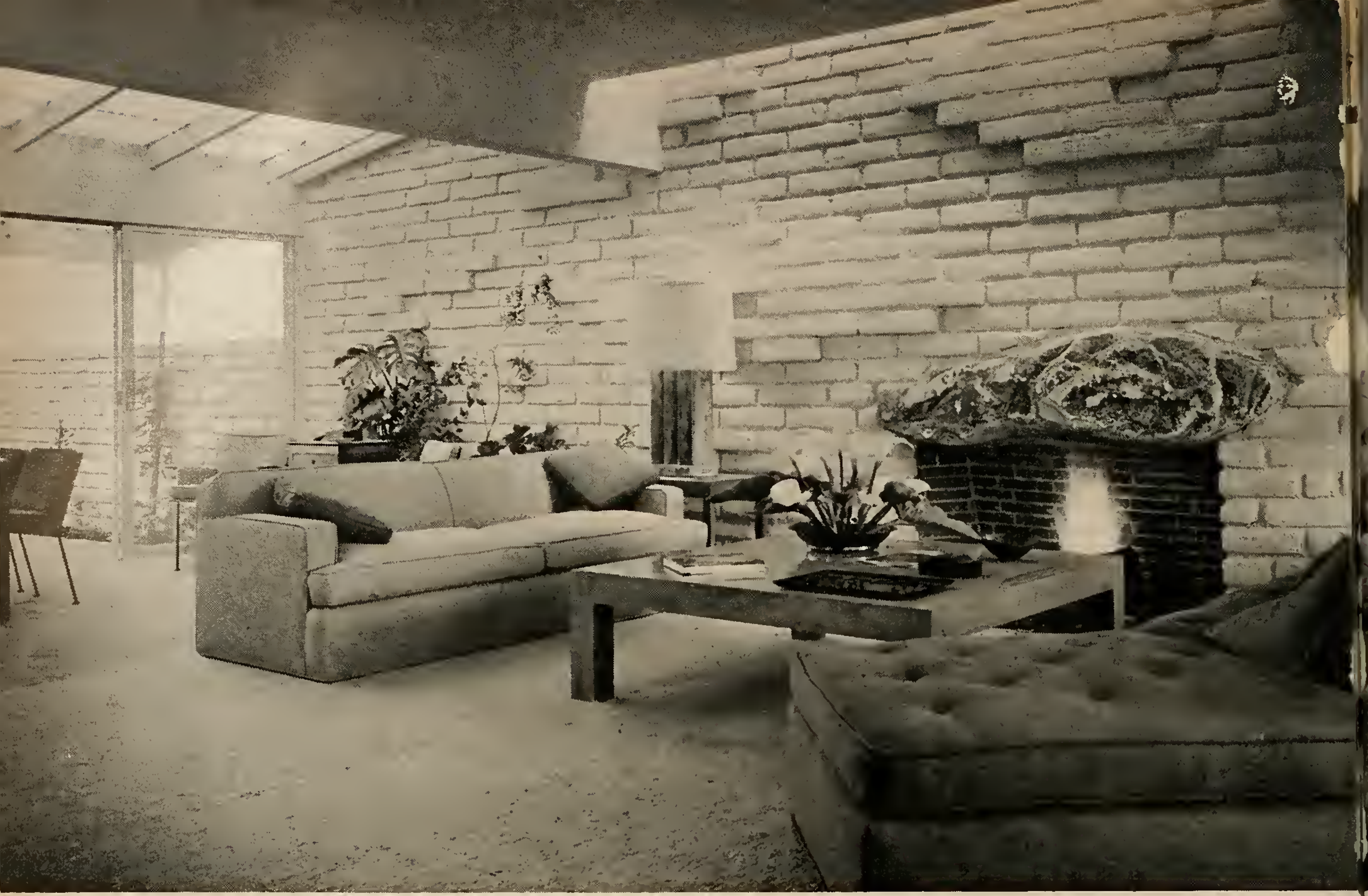
Place the breast of chicken on the slice of ham. For each supreme, place 1 tablespoon of muscat grapes in the pan in which the chicken has cooked. Add a small glass of cognac and ignite it. Add some chicken or veal sauce and 1 tablespoon of sweet butter, mix well and pour over the chicken breast.

FROGS' LEGS A LA POULETTE

Serves four to six

2 lbs. fresh frogs' legs
2 tablespoons sweet butter
4 shallots, chopped
1½ teaspoons salt
¼ to 1 lb. fresh slice mushrooms
A little white pepper
1 glass dry white wine
1 teaspoon chopped parsley
1 cup cream sauce
2 or 3 egg yolks, beaten
1/3 cup cream

(Continued on Page 34)



This is a home for California Living

By VIRGINIA SCALLON

Just what does "California living" mean to you?

To an architect it means clean, uncluttered lines, intrinsically modern . . . an integrated plan incorporating indoor-outdoor living. But to you?

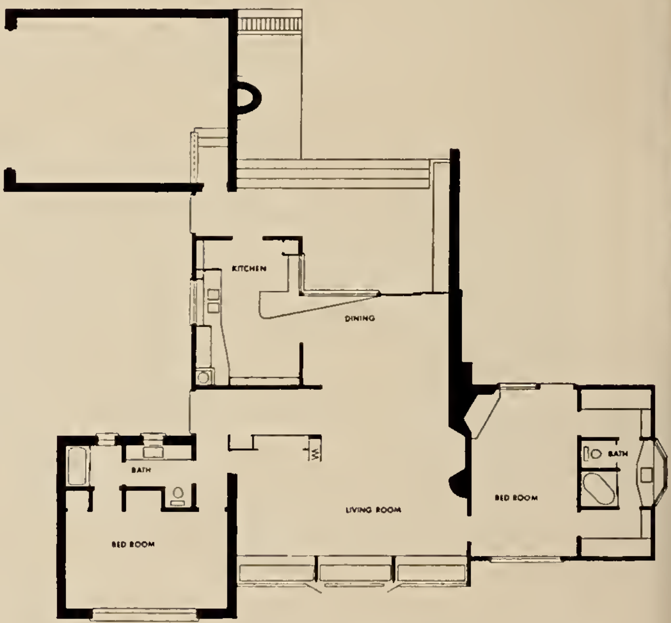
Chances are California living conjures up a picture of *comfort*, of *casual living* that has no equal. Of *color*, the color and brightness of the out-of-doors permeating and extending into the interior. Of *joy-of-life*, intensified by this new simpler existence made possible by a house designed for freedom rather than conformity to stodgy and restricted "period" reproductions.

Roscoe L. Wood, A.I.A., had all this in mind when he planned the California home in the Portuguese Bend section of Palos Verdes. Sponsors of the house, designated as a "Robinayre" exhibition home to be furnished by J. W. Robinson Co., specified that all these qualities be held in mind . . . plus this:

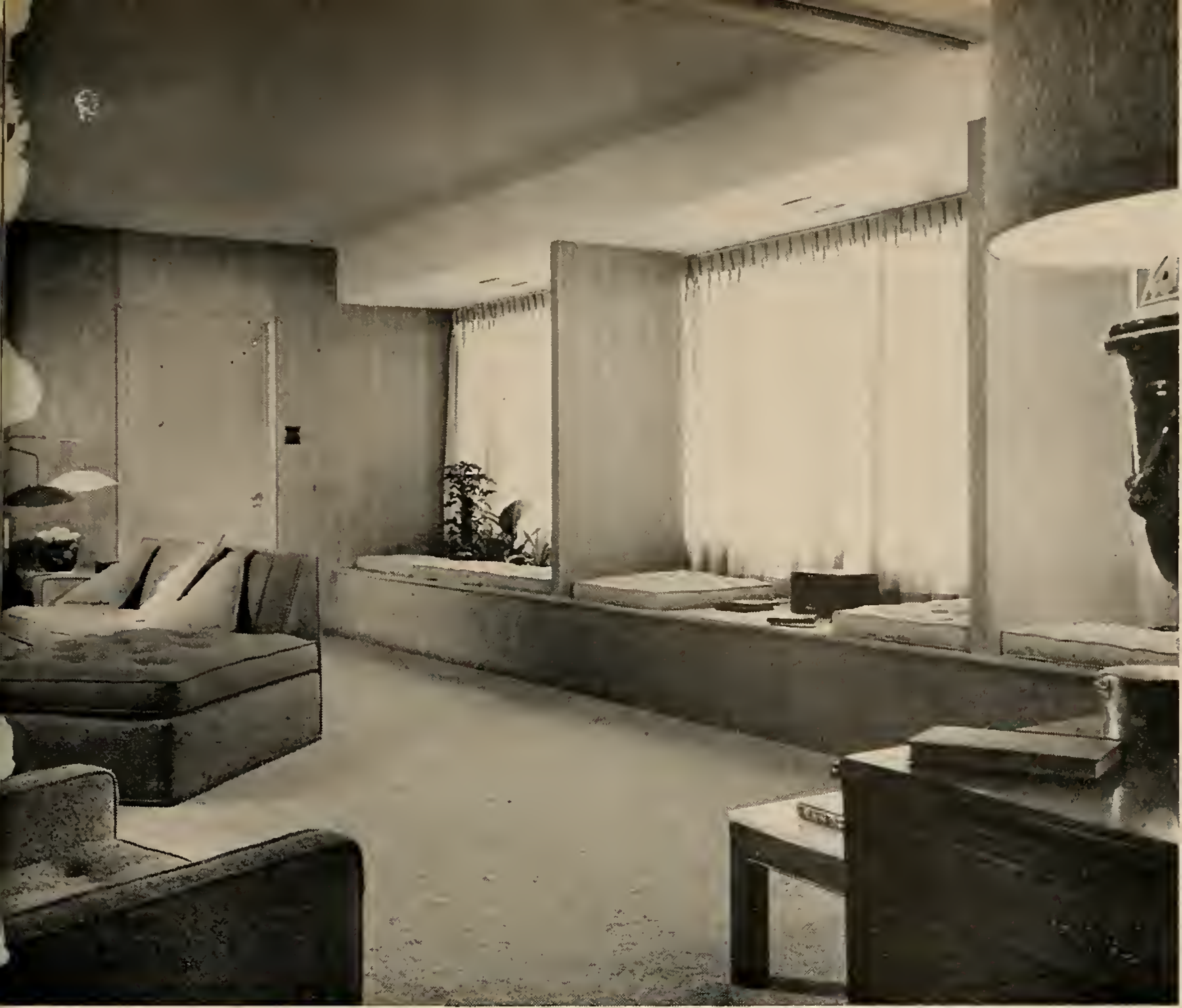
The house was to combine stark simplicity of the true modern with warmth and "roots" of old California living . . . hence it was built of earthy materials like adobe, field stone and brick, melded with the best of modern materials like transparent lucite, flush surfaces in geometric feeling.

It was to have the airy quality of a modern glass house, without the goldfish exposure of some contemporary houses . . . so its view windows were planned with care to protect the privacy of the family, while walls of glass opened into secluded garden or patio areas.

The dual character of the house, its oldworld charm and its California brand-newness, are evident from the moment . . . and before . . . you enter the front door. Flush sur-

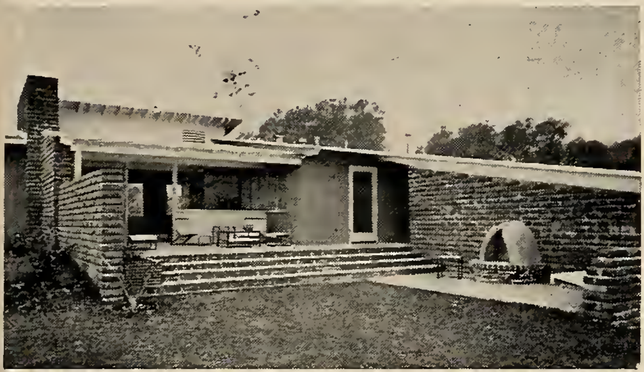


Note the open plan of house designed by Roscoe L. Wood, convertible to large-scale entertaining or "departmentalized" according to a family's needs; dining and den areas open into living room, den may be closed off by folding doors. Walls of glass lead into patio.

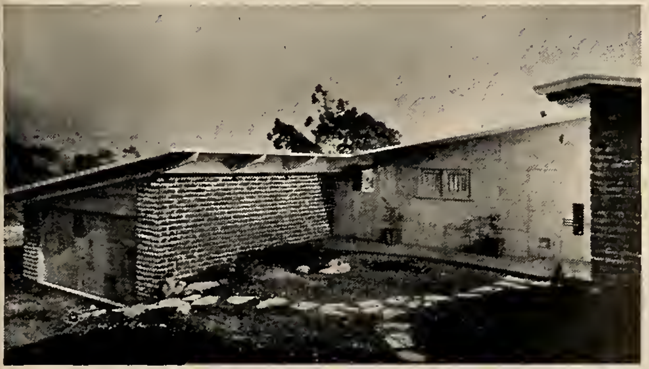


Filtered sunlight, "earthy" wall of adobe, green-grass carpeting, indoor planting . . . brings the outdoors into this living room in a truly Californian home in Portuguese Bend, Palos Verdes.

ROBERT CLEVELAND PHOTOGRAPHS



Patio view of the Robinayre Exhibition home, opening off dining and kitchen corner for easy entertaining, protected comfort. Translucent plastic roofing extends from living room over lanai; barbecue built like an Indian hogan . . . combination of the new, and the old!



Front entrance shows use of ancient material, adobe, with modern effect of sandblasted redwood laid in geometric patterns. Translucent plastic panels imbedded with artistic flotsam characterize front door, entryway; breezeway to lanai and outdoor living area.

faces and stylized design in sand-blasted redwood are contemporary blandishments, but the rough adobe walls strike an immediate nostalgic note.

Open the front door with its unusual plastic panels encasing pressed pieces of seaweed, and the dual personality of the house persists: in modern flat planes, the richness of Philippine mahogany of hall walls . . . against the roughness of the adobe fireplace with its great stone lentel.

This wall, with its through-the-floor (modern) planting area, is lighted from above by a panel of translucent plastic roofing which extends over the dining area and over a broad lanai . . . providing a soft, filtered light.

The California idea of entertaining ease, of comfort . . . is attained by the flow of life from a pretty-as-a-picture kitchen which opens on the dining area (and thence into the patio), which actually is a part of the living room. This living area also incorporates a den, which may be closed off by folding doors to provide a guest room or play room apart from the center of the house.

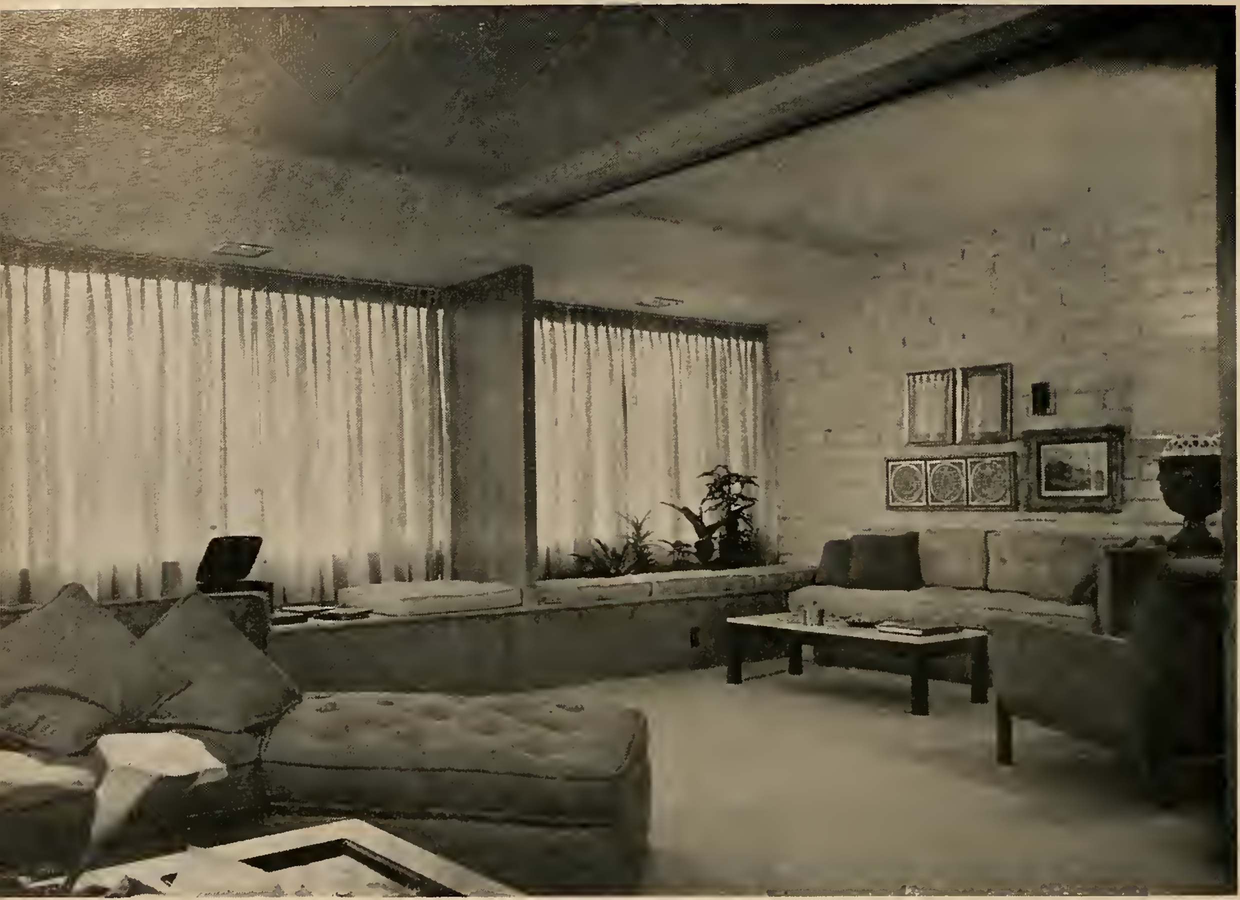
This was planned as a family house, to require a minimum of care, so that in this day of hard-to-find-help it could be maintained by the lady of the house. Its guest bedroom with picturesque Franklin stove gives complete privacy; adjoining bath serves its occupants . . . or guests who may use it as a powder room.

The master bedroom with three adobe walls has sitting room qualities: pleasant windows, inviting easy chairs and settees. Not a single closet door mars the charm of this room, but *his*-and-*her* dressing rooms house closets off each side of the bedroom, flanking the master bathroom. This entire suite is separated from the rest of the house by the massive insulated fireplace wall

The kitchen, made for efficiency but looking good enough to eat (in), incorporates many California-wise ideas. With old-world charm in its brick floors, it turns completely modern with three distinct sections for food preparation, planning and service.

NO ARCHITECTURAL BOUNDARIES:

living area includes den which may be closed off for guests, entertaining



Robinayre's alcove can be an integral part of the living room, or cut off as den or overnight guest room by means of folding door panels. Mahogany woodwork, flush recess for television . . . indoor planting extending length of combined rooms. Modern upholstery and case pieces with luxury touch of heirloom pictures, exquisite lamp.

A cooking peninsula with flush counter-top gas range expedites formal or outdoor dining. Smooth wood panels, stained to a pinky-beige and waxed, give warmth plus easy cleanability to this kitchen which houses every modern device: washing machine and dryer, dish washer, garbage disposal, etc.

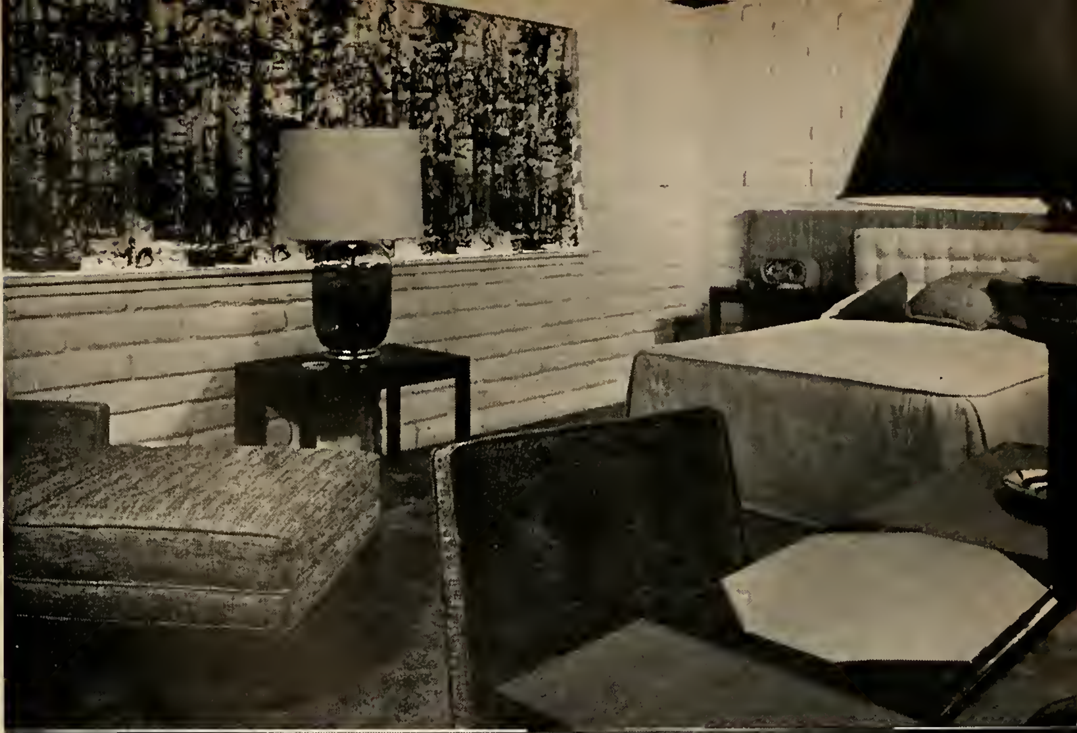
Now for the furnishing of this Robinayre home! Here again the traditional charm of a few important pieces is combined with modern upholstered units and streamlined service-ability.

The decorator, Don Garnier, proved an ally of the architect in creating a home that has no architectural boundaries, no limitations. Color flows from one room to another as naturally as the soft breezes blow; the open area of dining-living-room den is one continuous color harmony; carpeting, drapes, wall tones and textures carry the integrity of the decorating scheme throughout.

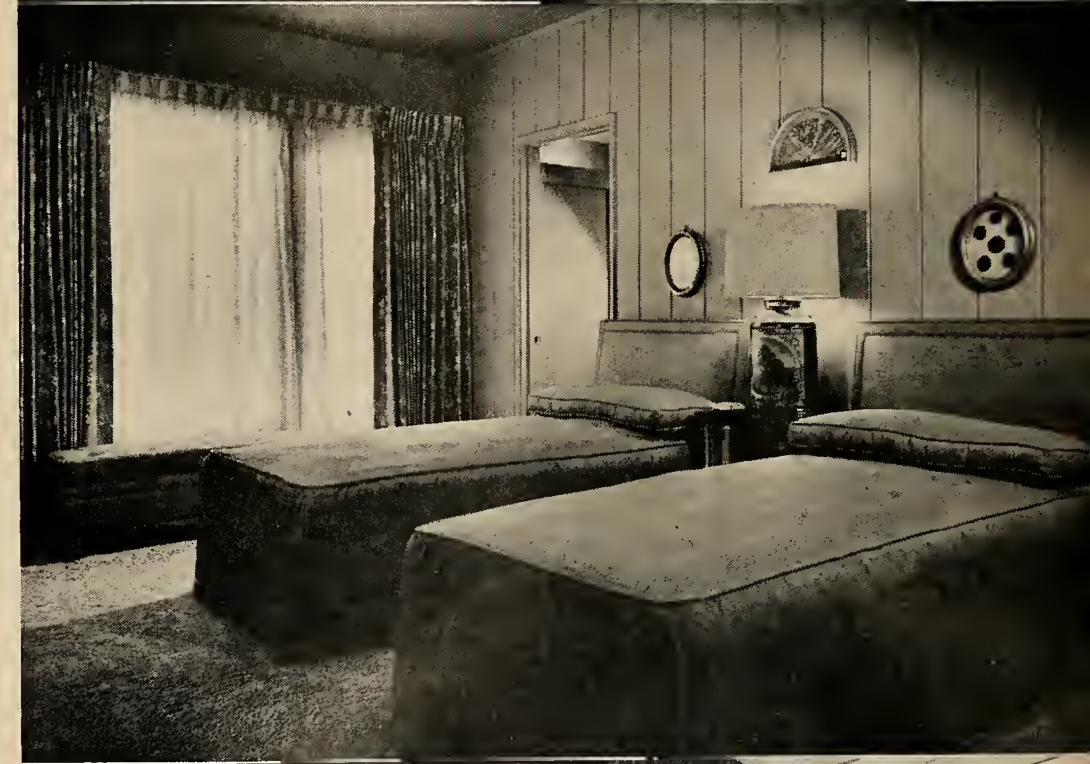
Colors in the Robinayre house dramatize the shades of the Palos Verdes hills around it . . . the green-green grass, turquoise blue skies, the warm beige of the sands, and a terra cotta that shades from brick-to-persimmon tones.

The furnishing is pre-eminently modern, with the practical sets of davenports and upholstered pieces of ultra simplicity, huge coffee tables and occasional tables with marble or polished surfaces . . . the marble-topped dining table with charm and versatility. Great taste has been used in adding an "important" heirloom quality piece, like a credenza, an ornate lamp, exquisitely framed pictures, an old Franklin stove. These are personality marks in a house otherwise furnished in modern taste.

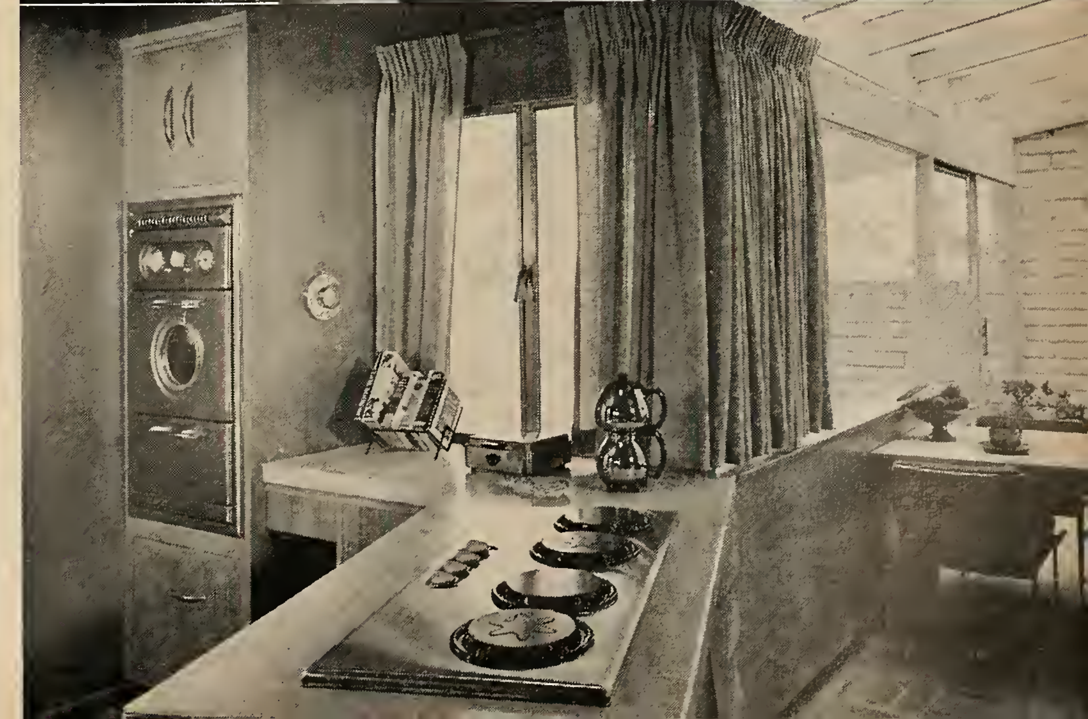
The "Robinayre" is the latest exhibition home to be presented by Frank H. Ayres & Son and the Palos Verdes Corporation in the Portuguese Bend area of the historically beautiful peninsula.



Master bedroom with unique adoble walls, "his" and "her" closets tucked away on each side of master bath; room a separate unit, soundproofed by massive fireplace wall of living room. Rich green carpeting, linen or flaxen upholstered pieces and tailored spread; grooved redwood panel behind quilted headboard of bed . . . turquoise, green, persimmon pillows pick up colors.



Guest room, its warm beige panelled walls and seagreen carpet perfect background for cocoa-brown spreads and chaise lounge with gay persimmon toss-pillows. The Franklin stove a decorator's contribution, the guest's delight. Adjoining bath also serves as powder room for occasional visitors to hospitable home.



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The kitchen! Model of streamlined efficiency, opening freely to dining area and the lanai beyond . . . its brick flooring connecting both areas and the colors "running through." Cooking peninsula shown here, also glimpse of stained wood walls of pink-y beige; planning area between. The completely-perfect heart of a home made for easy, hospital California living.

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Perino's (continued)

Place the frog legs in saucepan with 1 tablespoon of butter, the chopped shallots and season with salt and pepper. Add the mushrooms and the wine. Let boil slowly over low heat for 10 or 15 minutes. See that the frogs' legs are tender and remove to serving dish.

Cook the liquid until reduced to 1/3 of its original quantity. Add the cream sauce and bring to a boil. Add the egg yolks mixed with the cream. Do not let it boil after adding egg yolks. Add the remaining butter, the chopped parsley and mix the frogs' legs with the sauce.

Remove the skin from the kidneys, wash and dry them. Cut in 2 or, if large, in 4 pieces. Put some good fat in a saucepan, and when very hot add the kidneys seasoned with salt and pepper. They should be done in a few minutes. Remove the kidneys. Put 1 tablespoon of butter and about the same amount of fresh mushrooms cut like the kidneys (or small whole mushrooms) in the saucepan in which the kidneys cooked. When golden brown, about 6 to 8 minutes, add 1 chopped shallot or a half onion chopped very fine, 1 glass red wine or sherry and 1 cup brown sauce. (If brown sauce is not available, mix 1 tablespoon flour with a glass of red wine or sherry and finish the sauce with a little gravy or stock.) Finish with 1 tablespoon sweet butter. Correct the seasoning with salt and pepper. To this sauce add the kidneys and mushrooms and reheat, but do not let them boil and add about the same amount of small broiled chipolata sausages. Serve with boiled potatoes or vegetables.

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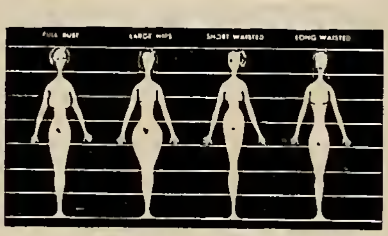

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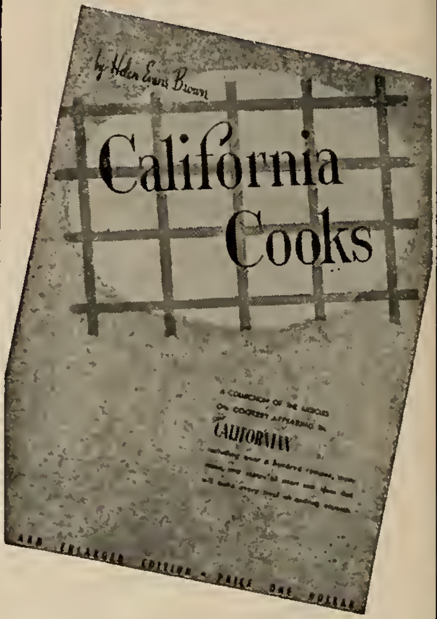

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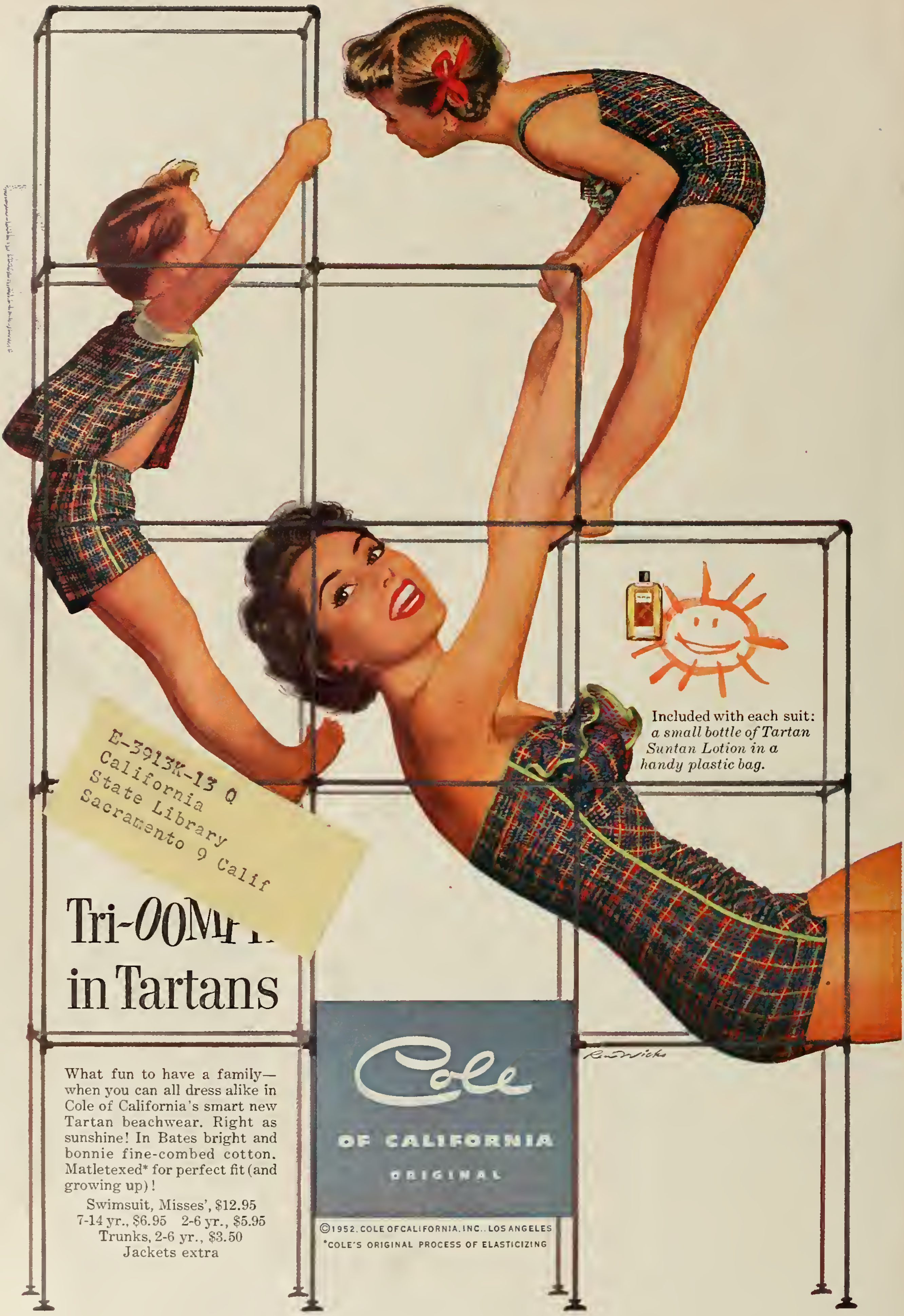

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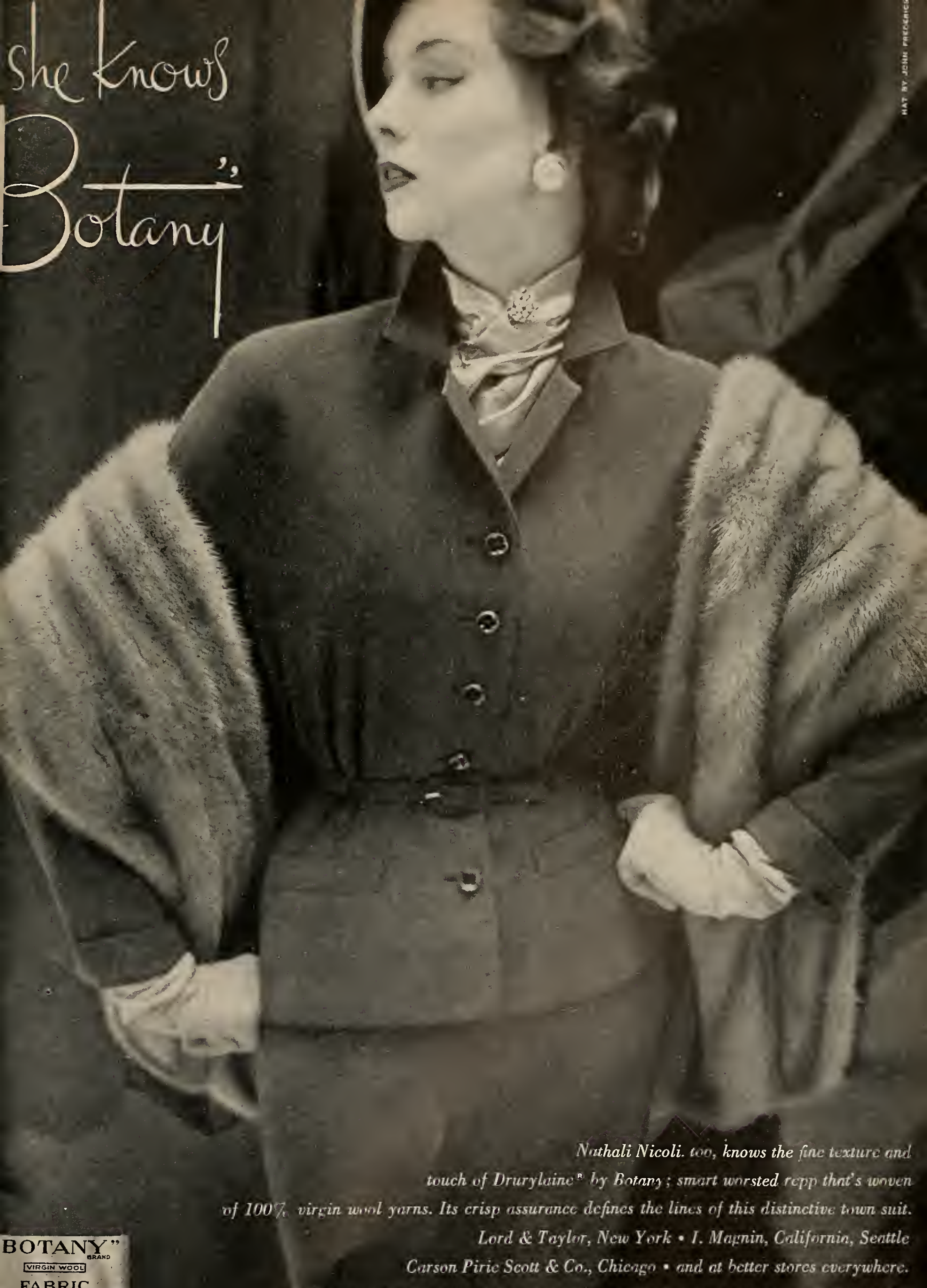

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VOL. XI NO. 3 . . . FALL, 1952

HOWARD GREER introduces "Blue Frost" as the new high fashion flatterer for fall, glamorizes it in our cover selection for this month: jewelled bodice and hip poufs of silk taffeta, atop billowing skirts of frothy net. Howard Greer, left, and partner Bruce MacIntosh, photographed in their own salon, by Frank Stiffler.

The CALIFORNIAN

"FOR THE CALIFORNIA WAY OF LIFE"

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THE GOODS ON GREER

by VIRGINIA SCALLON

A rags-to-riches saga about fashions dreamed up out of whole cloth . . . for the sophisticated women of the world

HOWARD GREER actually is two people . . . Greer himself. who has been making beautiful clothes out of beautiful fabrics for yards and years . . . and Bruce MacIntosh, since 1945 a partner and design genius with the famous California couturier.

By their own admission. they have had more fun out of the fashion business than any two other designers. Their gala showings each new season are prefaced by a droll remark from the Greer. a naughty but picturesque descriptive of his newest silhouette. sure to make a woman feel wicked . . . but desirable!

Whatever his current comment, it resolves itself into the credo which every Greer creation emphasizes; that sex is so very nice. that it is here to stay.

The subtle or even the not-so-subtle draping that accentuates the feminine form . . . this is the technique Greer has used with characteristic and consistent success. Whether it is an afternoon dress or an evening gown, a cocktail suit or a daytime fancy . . . a Greer interpretation is designed to make man say. "Ah, woman . . . ah, wonderful!"

This year for the first time. Greer has released a trifle more fullness across the derriere. to accommodate the expanding figure of today's woman. This he knows and he is scandalized by . . . but he accepts the bitter truth that "she" has changed her proportions. This he discovered among other salient facts as he toured the country meeting the gown shops' most discriminating buyers. and the customers who wear his clothes.

Here is just another example of the awareness of Greer. It was seven years ago when the young Bruce MacIntosh became a part of his firm, that he first took time out to re-evaluate his customer. and her needs.

At that time, after years as a studio and a custom designer, he had allowed himself to drift along with his very first clientele . . . getting older. and plumper. with each succeeding success.

"It was a real marriage." Greer remembers. when the youngster who was so new to the coast brought a fresh young outlook to the master . . . and world-famous know-how was spiced with a dramatic new approach to fashion.

Since that time. the two partners collaborate on each new collection, taking inspiration from fabric and colors and the time of day . . . to create clothes that will enchant their customers. make them ever more alluring.

THE GREER TECHNIQUE

On succeeding pages you'll see pictures of some of the very early "Greers." along about 1927, when feminine advantages were successfully camouflaged . . . even by him! In short order. however, the Greer technique became evident: the tight, wrapped look to the hips; the emphasis on womanly curves.

"The fashion graph points ever upward," Greer reminisces s he traces collections where the waistline usurped headlines. o current years when the molded bustline marks each new reation. Lace and tulle in folds and frames, petals and cuffs or illusion bodices . . . these take the eye today as the trend proceeds on its inevitable upward course. Lest it go over your ead, Greer has new designs on you for the years to come!

So much for the fashion credo of Greer, and of Bruce MacIntosh. So much has been said and been written of early pre-California days (Greer's own book "Designing Male"), we prefer to start our story where others leave off: with the two partners, clad in colorful California-type shirts of gay color, busy in their spacious showroom in west Los Angeles, intent on "putting the show on the road" for fall of 1952.

One of their most successful trade shows is over. The na-ion's buyers have responded generously, their orders are awaiting completion, the men are enthusiastic about plans for cross-country showings this fall, and about life in general.

Greer plans a trip to Europe, with hopes of mastering Italian as he spends months in that picturesque spot. Bruce, in urn, schedules an early vacation so that he can spell his part-ner off as master-mind of the factory. (This is how they get new inspiration, keep their perspective as they see clothes in their proper habitat).

THE WORLD'S MOST BEAUTIFUL

Inevitably, their thoughts turn to "the world's most beautiful mannequin," their own Gerry Cameron . . . given this modest itle by Greer himself. Her exotic loveliness, her beautifully formed figure, her flair for dramatics have endeared their model to buyers and customers alike . . . to the point where she personifies a Greer gown.

"Remember when she first became a part of the family?" Greer chortles. "How ever did we do without her, before she rolled off the pounds so she could model our clothes?" With characteristic generosity, they take her into the inner sanctum, give her all due share in their success. For it is women like Gerry who are intended to wear Greer gowns!

WHAT MAKES GREER GREAT

As they haul out scrapbooks of pictures, pour out a cup of scalding coffee, light a fire of cigarettes . . . we catch more than a glimpse of "what makes Greer great." His intense awareness of all that goes on about him . . . his interest in people, in things . . . gay camaraderie that enables him and Bruce to dream up an idea, develop it into a fashion sequence.

"Bruce has turned into a homebody," Greer says smugly as he catches me examining pictures of the new MacIntosh hideaway in the hills. And we visioned him sitting by the

Howard Greer

Howard Greer, left, with Bruce MacIntosh in front of their sunshiney plant.

The Greer settles a point by phone, fortifies himself for new design efforts, clowns with MacIntosh while factory whirrs.

fire, hooking rugs, surrounded by beautiful antiques and heirloom pieces . . . in a raftered room built to encompass them.

"Quite a change from the transplanted New Yorker he was when he first came west," he says in a loud aside. With remarks about Bruce's sequinned sewing machine, his painted furniture, his pseudo-sunshine house which seems to be the Bohemian visitors' idea of California.

"I changed, and fast." Bruce described the quick metamorphis from an apartment dweller with his art-y possessions, to the big time operator, to life in a palatial house with hedges and swimming pools and white-coated flunkies jumping to attention at the snap of a finger.

Then not long ago, Bruce became "a native." He bought a few acres of hillside, built a modest house in which to store his treasures . . . like the Aubusson rug in his bedroom!

Greer, on the other hand, built his home in the valley and has lived there quietly and comfortably for about 12 years. True, it has a swimming pool and acres of garden and grove, but the house itself is essentially modest . . . furnished in elegant traditional fashion.

PARTNERSHIP HAS ADVANTAGES

This love of home is significant, since both partners prefer to do their entertaining in their own surroundings rather than at night clubs. They let their fashions speak for them at the world's famous celebrity spots.

The partnership of Howard Greer and Bruce MacIntosh has resulted in more than a collection of clothes. It has simplified living, divided responsibilities by two and given each man a chance to develop his own interests . . . for travel, for research, and even for new fashion endeavor.

(Newest fashion flash from these busy people is news that a line of men's shirts bearing the Greer label will be ready this fall! New fabric treatment and, naturally, a completely new viewpoint typifies these garments and have piqued the curiosity of Mr. Consumer from here to there).

The airy showroom way out on the outskirts of Los Angeles . . . in a new building especially planned and built for their own use in 1950 . . . is a scene of delightful confusion. Bolts of fabric, a design board dripping with feathers and fluff and littered with pens and paints . . . their traditional sewing machine standing decorously in a corner . . . the bold and bright nude painted "by somebody or other" and almost a Greer trademark . . . and mannequins moving like chessmen across the mammoth squares of a parquet floor. There's music off-stage, "secret" racks of clothes-in-the-making all carefully kept under wraps. There's a feeling of excitement, and fun, wherever these two are . . . a feeling of suppressed drama.

BACK TO BEGINNINGS

But now let's go back to the beginning. Back to Greer's beginning, first.

And in the first place, let's make it clear that there are few people in the exalted fashion position of Greer who are so American. He is from Nebraska. His father and mother were typical Americans who came west for reasons of health, first tried to eke out a living from the soil. Failing this, Father went to work for the railroad.

The little Greer, thought his typically American parents, was to have "advantages," and so he was subjected to (but didn't take to) music lessons. During the genteel poverty of his youth.

"Obviously, you only design for your bosom friends."

his principle memories (as recorded in his own book "Designing Male") seem to be of eating orgies; of Sunday visits among innumerable friends and relatives; of *Gwladys* the blase, the worldly, the fashion plate who first made him conscious of what clothes can make of a woman.

After conceiving and editing the first high school yearbook, Greer attended Nebraska Wesleyan with the idea he might become a writer. But early sketches seemed to arouse more interest than his written words. Foiled in his ambitions to go to New York, he went to work in the bargain basement of the town's leading department store! Ere long, he was promoted to window display (his sketches, again).

Then life was changed for him. He composed a melodramatic letter to the world famous dressmaker Lady Duff Gordon. To her he sent sketches. and he sent a threat that "Death alone will keep me from you!"

The great lady sent for him. for a laugh . . . and probably for more laughs, hired the ingenuous young upstart (still not twenty years old) for an innocuous position.

The partners, frankly admire shirt from new menswear collection, work at design board, check fabrics in treasure trove store room.

GREER IS LAUNCHED

Thus was Greer started on the fabulous career that ultimately saw him living in Europe as the great lady's protege, their relationship interrupted only for a year as he went to the front lines in the first war.

Life in Europe was for him a glittering panorama of chateaus, of palaces and worldly acquaintances, of Queen Marie of Rumania coming to tea; of that fabled night when Isadora Duncan was so late she missed the party Lady Duff Gordon staged in her honor . . . but recaptured for them the inspirational beauty of her art as she danced nude in their moonlighted gardens at Versailles.

Typically, after a year or so the temperamental lady "feuded" with Greer and he went his way alone. During romantic but sometimes hungry days on the Riviera. at Nice. he eked out a living doing sketches for whomever would have them (Erte, Poiret. Molyneux . . . or a landlady for a night's lodging!)

And then he came back to America. Via steerage.

Starting in all over again, Greer again thought to write. He obtained a retainer from House of Lucile to get subsistence, but instead of writing he soon found himself doing sketches for a small revue.

NOW COMES THE STAGE

Theatricals gave him the chance he needed for his dramatics, and before long he had designed some clothes for the Follies . . . then for show girls and principals who wanted things for their personal wardrobes. A shop in his living quarters resulted, then followed a job with Gilbert Clarke, young Englishman currently one of the most successful dressmakers, and also a protege of Lady Duff Gordon.

When many of Clarke's seemed to prefer "clothes by Greer," he lost no time in disposing of his young assistant . . . by sending him out in answer to a call from Famous Players Lasky in New York. The studio had just imported the fiery new star, Pola Negri, who was demanding a designer of her own before starting work.

And so, again by indirection, the little Greer came to Hollywood. His fine-feathered friends thought him a fool as he forsook the culture and charm of New York for the western wilderness . . . and money!

THE GOODS ON GREER

This was 1923, age of glitter and gloss, the heyday of movie sirens who lived their glamor roles even more intensely off stage. Greer waded in seas of rhinestones, was smothered in waves of feathers and fur as he designed (and loved it) for the most extravagant star of her day, Pola Negri.

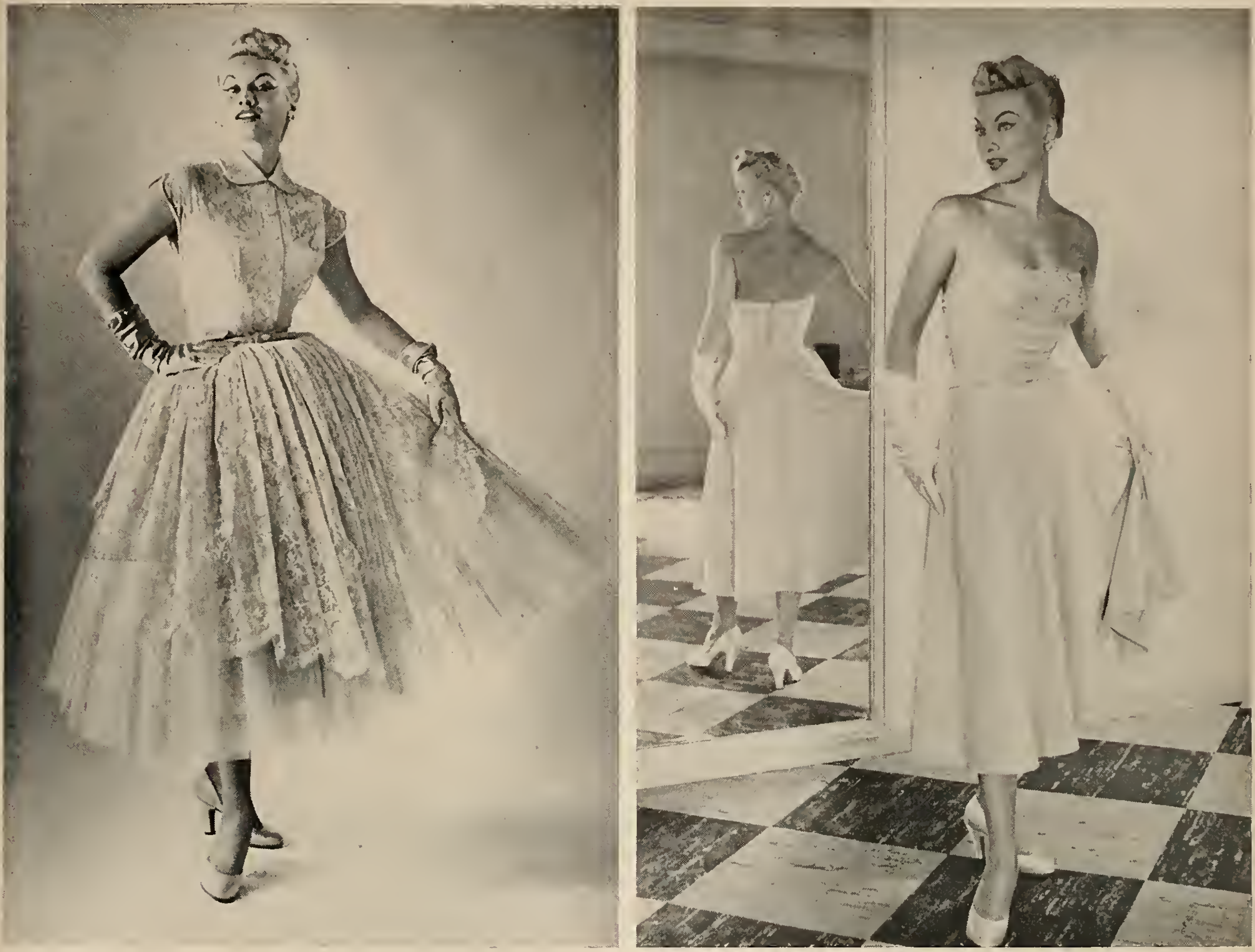
With Travis Banton. he worked on merrily at his new job (the studio was now renamed Paramount), until he conceived the idea of doing custom designing . . . and opening his own shop!

Greer begged and borrowed the money to finance the undertaking, made a trip to Europe in preparation for it, designed the most extensive collection of all time.

NEXT . . . HIS OWN GOWN SALON

On December 27, 1927, the new and dazzling house of *couture* was opened on Sunset Boulevard, with kleig lights and all the tradition of a Hollywood premiere. Movie stars of the late twenties filled the salons; Tom Mix in a purple dinner

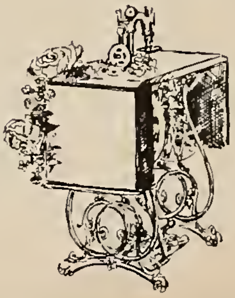
Continued on Page 26

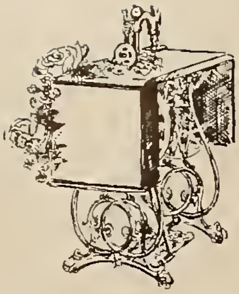


GREER, high lights of the evening

Short formals, in Blue Frost . . . color theme of these dream dresses by Howard Greer. Opposite page, bodice of imported French lace, rhinestone studded, the skirt just layers and layers of frothy net . . . above, demurely provocative apron and bodice of the fabulous lace, again over net; right, in sheer wool, the bare top swathed in chiffon, beaded with rhinestones and pearls; its jacket makes costume news.*

**BLUE FROST . . . Greer's new fashion shade, an icy clear blue both refreshing and flattering . . Watch It!*

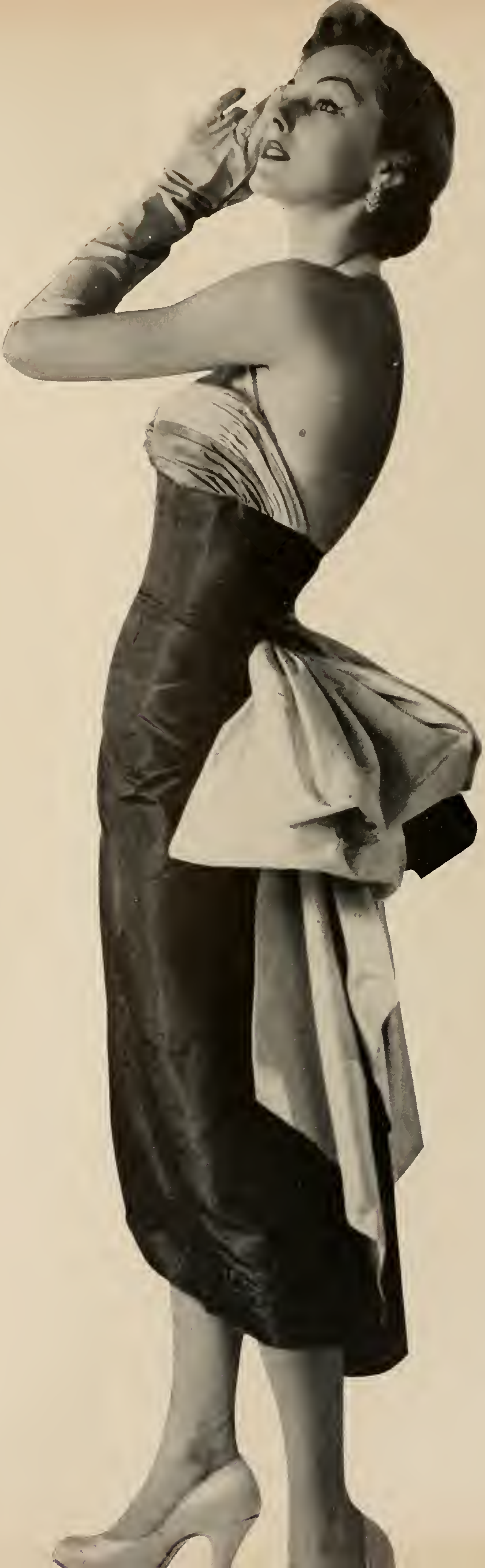


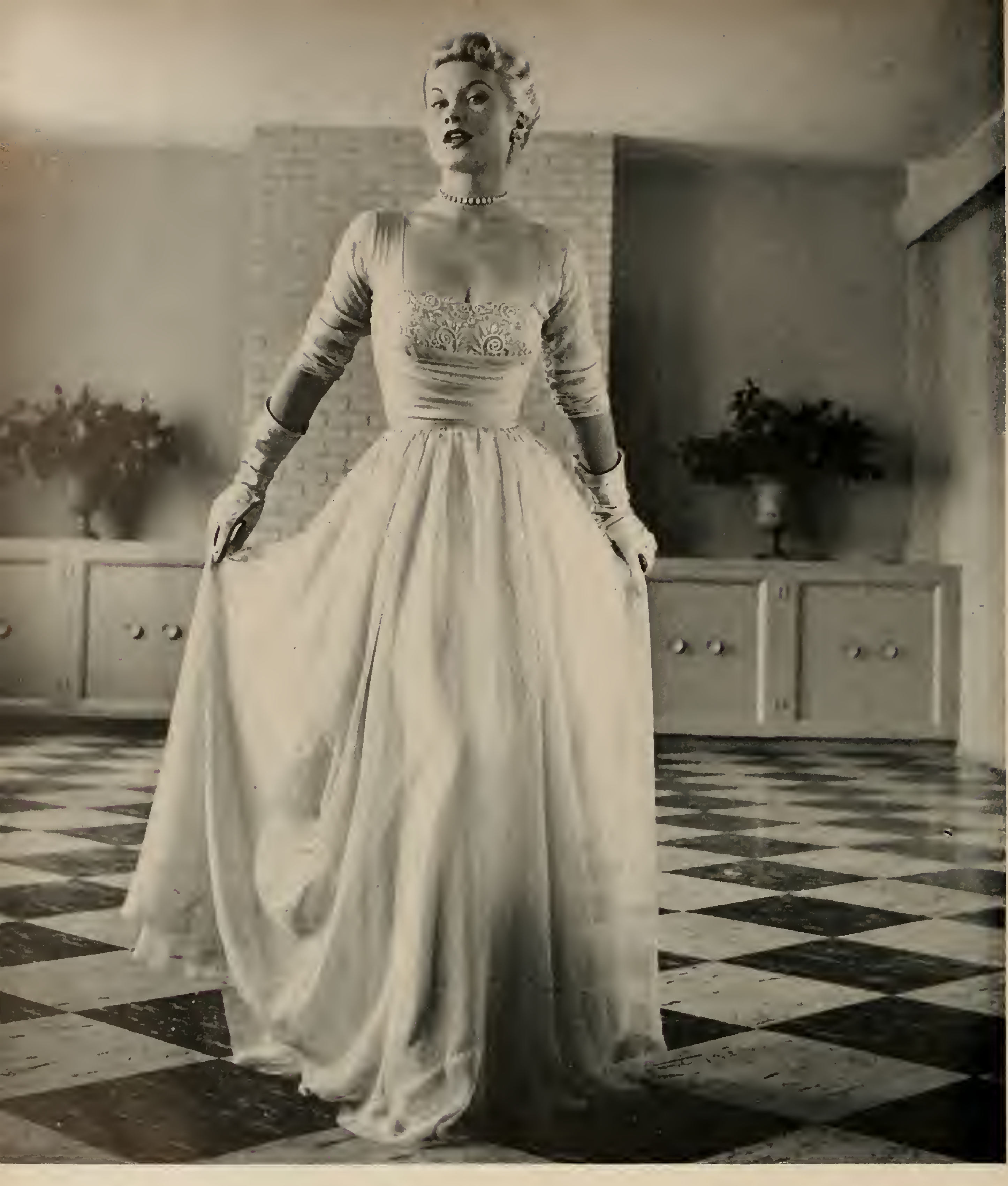


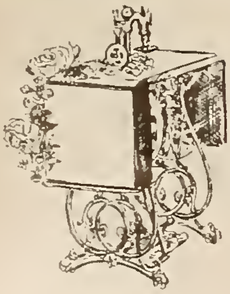
Devotees of the dark, Howard Greer's short loves for extreme formality. Spanish in mood, the tiers of imported black lace, girdled in scarlet taffeta, OPPOSITE PAGE, LEFT; coat circlet of pure silk taffeta. RIGHT, French cobweb lace over scarlet silk taffeta, ballerina skirt of net a demurely feminine snare.

THIS PAGE, silk taffeta sheath in skipper blue, tri-color bosom swathing in cocoa-pink-lilac . . . the derriere pouf dramatic for exit-ing. Note cradled bustline, a typical Greer fashion device . . . so effective.

ALL HOWARD GREER PICTURES BY CHRISTA

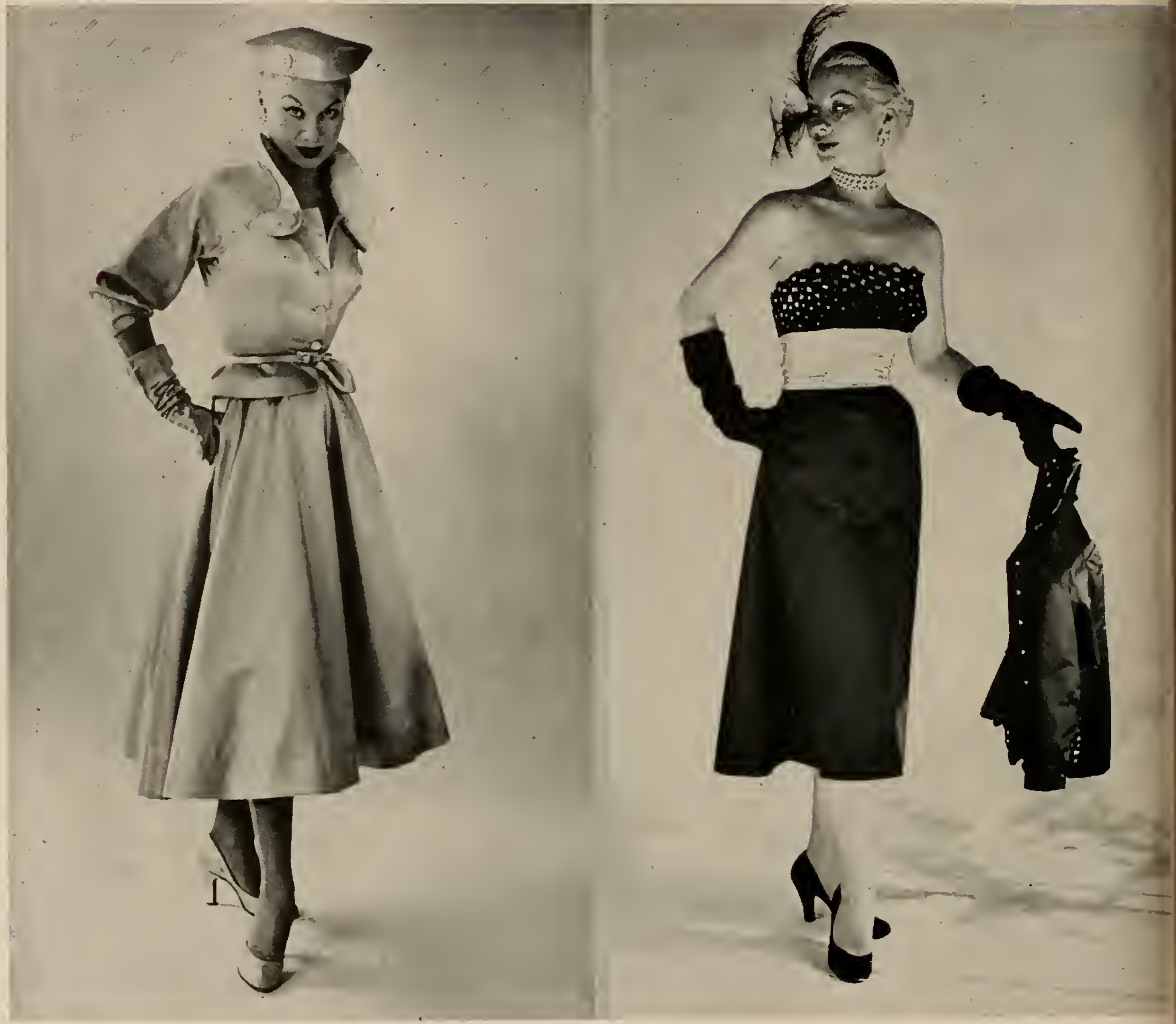




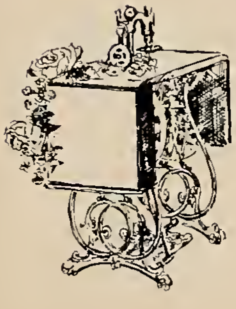


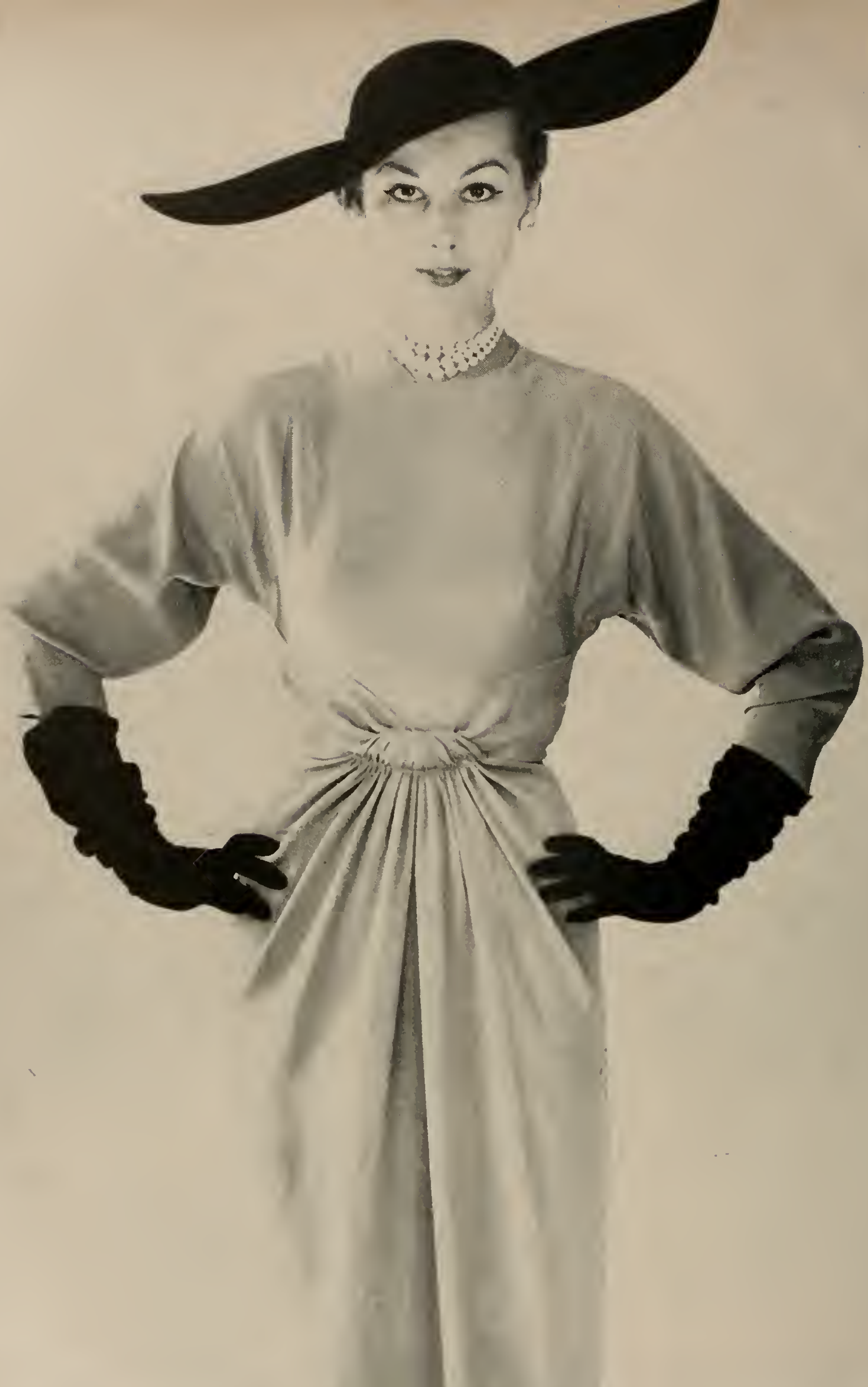
For truly formal occasions, these operatic arias with grace notes of Bianchini's floating chiffon, staccato slim sheaths. ABOVE, in Howard Greer's own "Blue Frost", the swathed bodice with yoke of pearl and rhinestone and bugle beads flashing. OPPOSITE PAGE, silver lame banded and trailed by jade chiffon, CENTER, silk faille crepe with frosty blue chiffon, black velvet guipures. And RIGHT, the little crepe dress, in rayon this time, with deep neckline.

For the cocktail hour, a suit for the mood . . . and the moment. Howard Greer's Frost Blue in liquid satin, its petal collar framing a pretty face. Then, two views of black-only Bianchini silk faille ensemble . . .

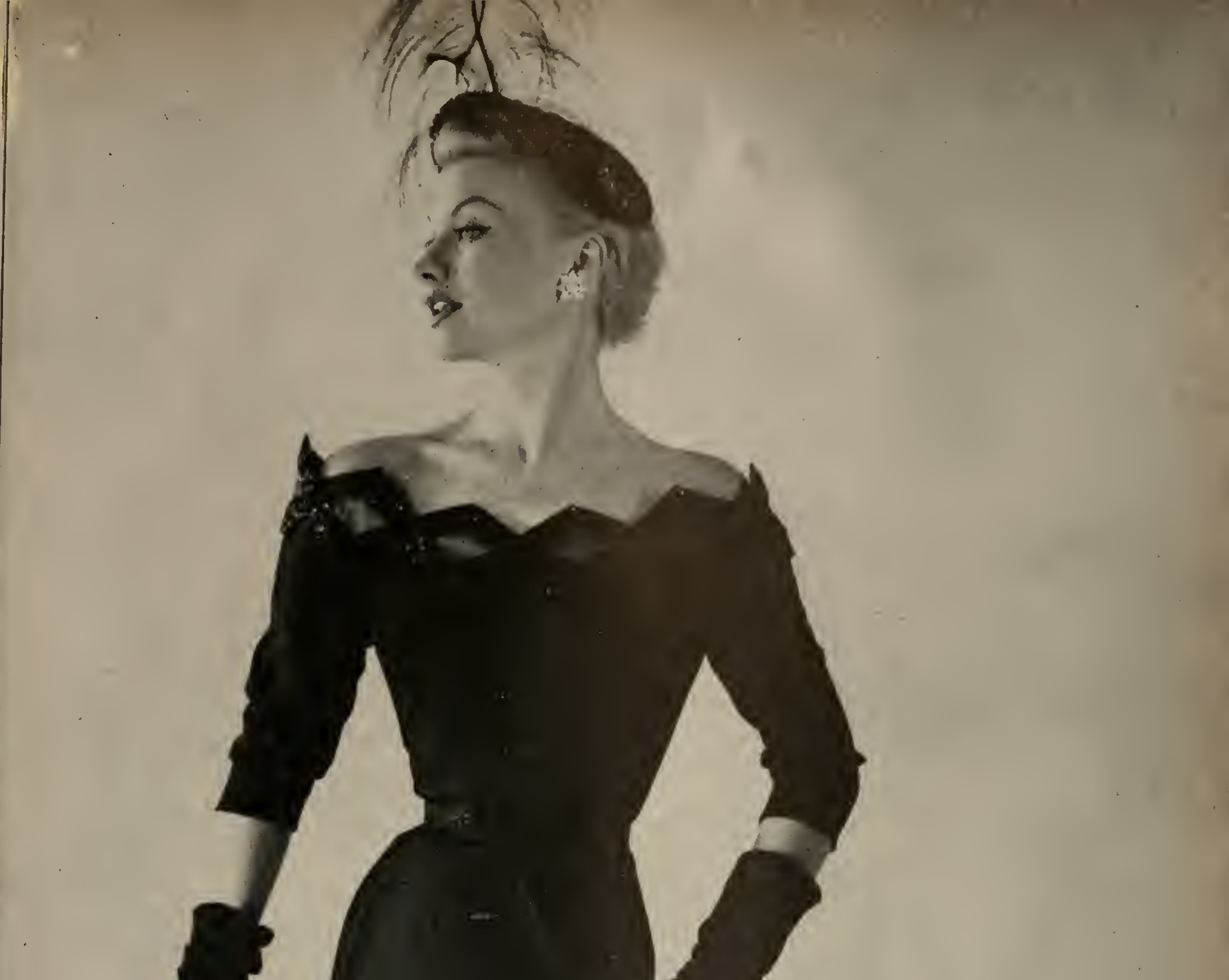


embroidered velvet guipures for the bosom, the hip, and the collar in a dress with double entendre. OPPOSITE PAGE, Swiss hand-embroidered velvet touched with satin . . . formal elegance a la Greer. The hats, by Rex.

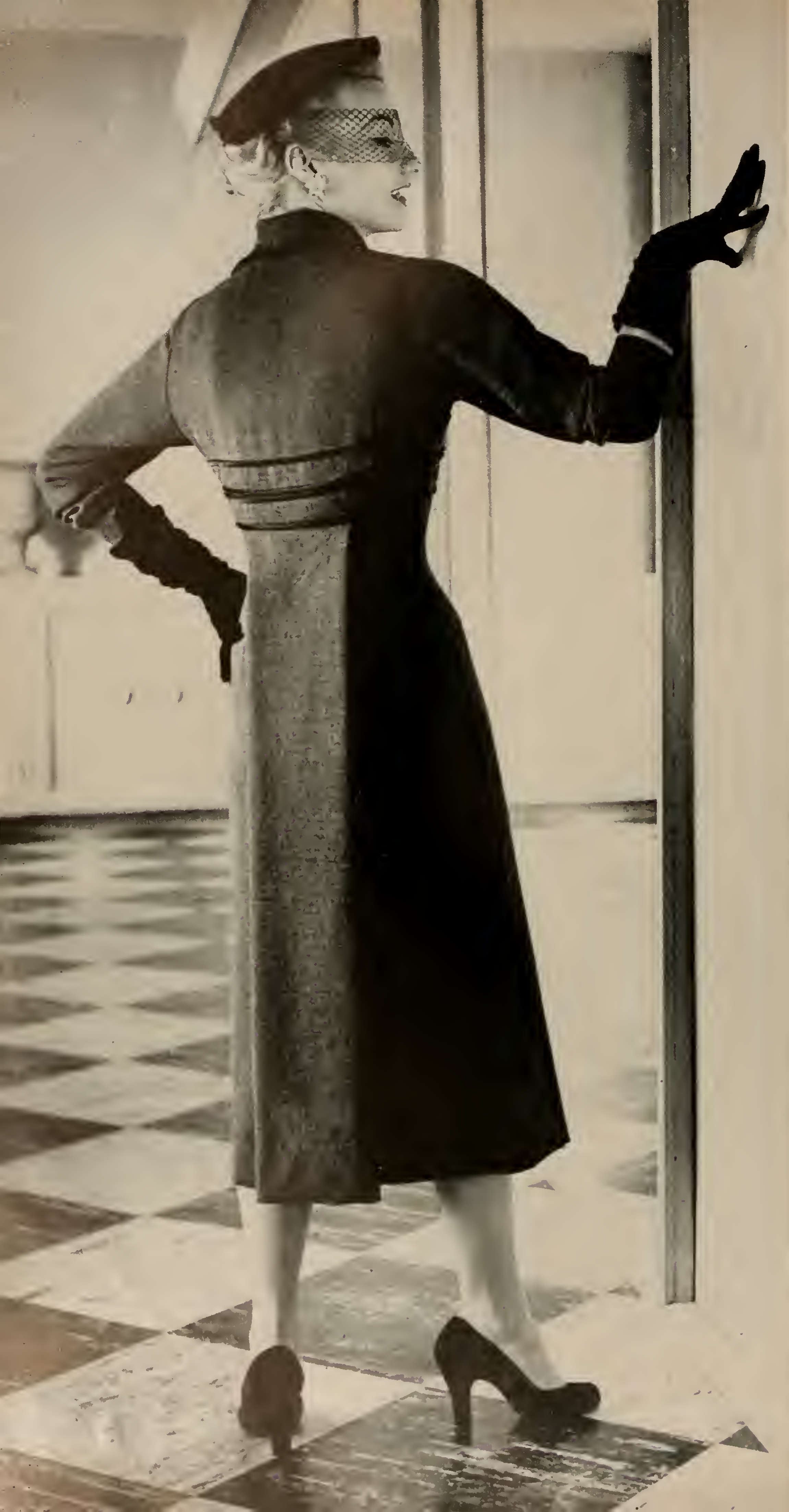




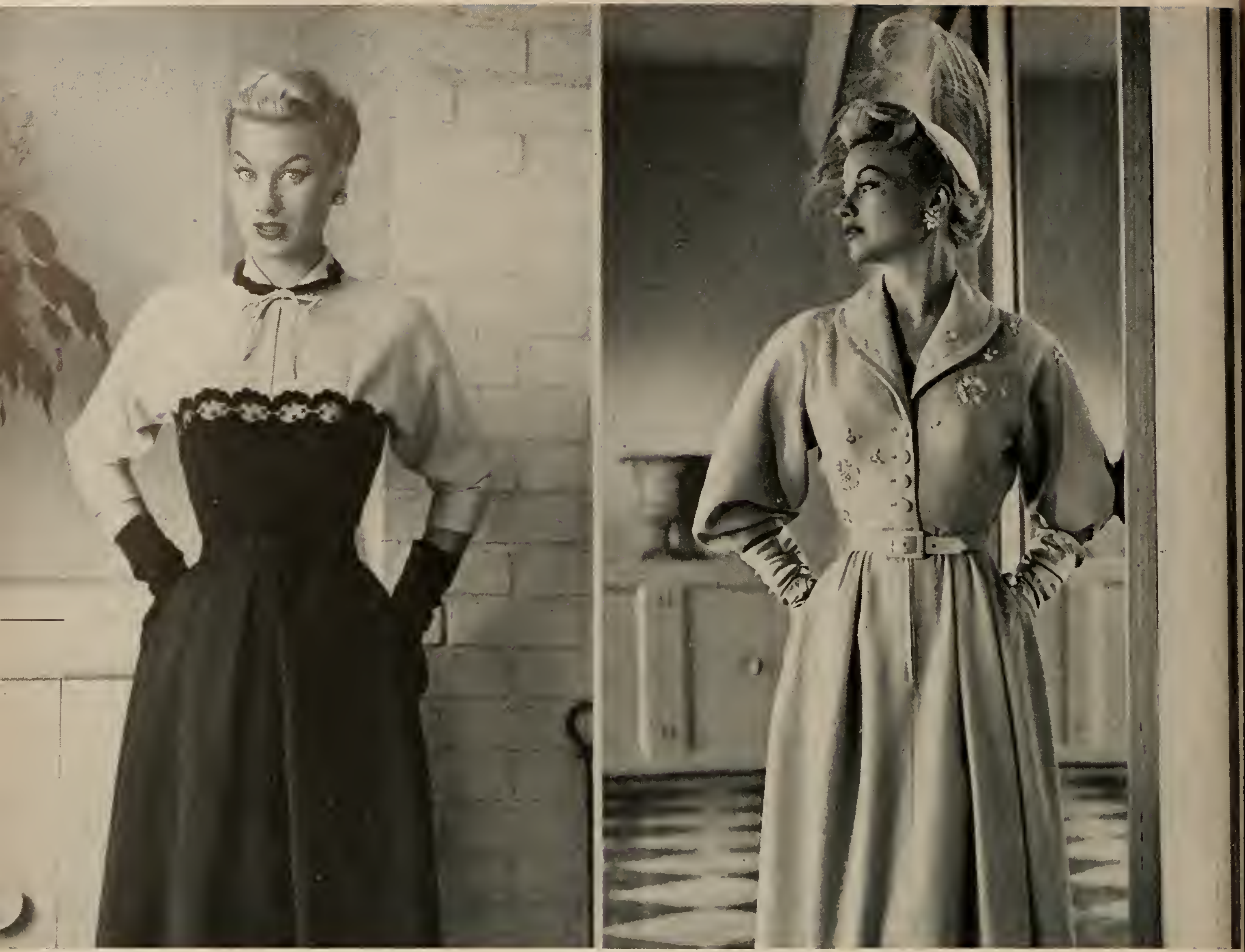
Deceptive simplicity, shown here in one of Howard Greer's favorite daytime silhouettes . . . in silk faille crepe as here or in wool, the perfect under-fur, under-jewel gown.



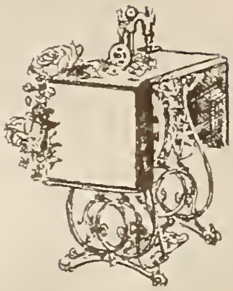
Again, the important crepe dress, with sequin beaded motif the only subtle touch to an otherwise basic dress with torso-slim line, slender sleeves. Both, headlined by Rex.



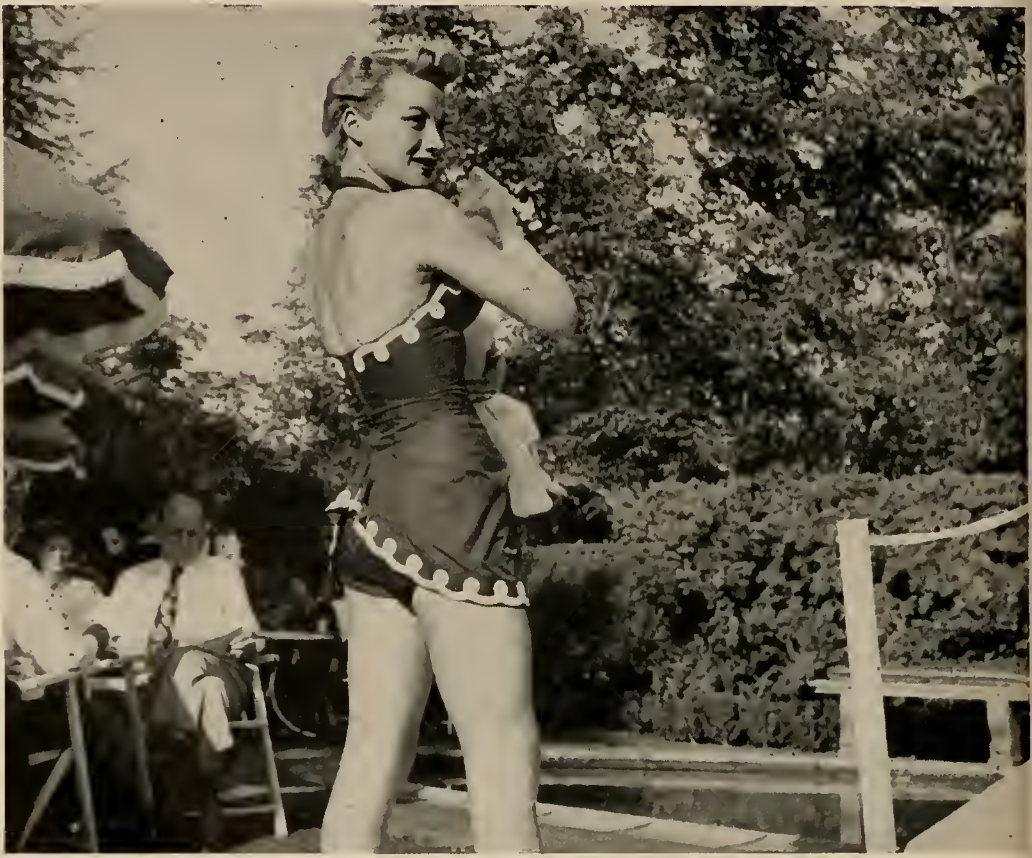
Before day is done, the suit . . . or coat-dress . . . plays its important part in your busy life. LEFT, Howard Greer goes to extremes to give you daytime flair, the Empire treatment in a panel-back of real significance. OPPOSITE PAGE, the triple - tiered collar piped with satin on a feminine suit . . . each is pretty-but-practical in soft Bellaine wool, wondrous colors. The sewing machine, Greer's prized possession . . . a trademark of this house of couture.



Soft touch . . . soft blues, in soft wool! This is simple feminine logic, in fashions by Greer. Pale color, combined with black with black velvet guipures at collar and bustline, ABOVE LEFT ; RIGHT, the casual one piece dress touched with silver snowflakes, shine . . . OPPOSITE PAGE, the dance enhanced by an ensemble: jewelled wool jacket with lantern sleeves, snugged over bare-topped wool dress with rhinestones and pearls and chiffon at the neckline. Note new hip fullness, easy grace of these dresses . . . CIRCA 1952!

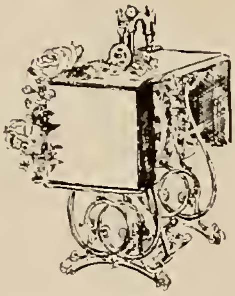


Howard Greer and Bruce MacIntosh:



Howard and Bruce with Gerry Cameron, Greer-styled "most beautiful mannequin in world," wearing swimsuits from headline-making collection of not so long ago . . . when they proved the point that suits can be molded and treated like the loveliest evening gowns

(Continued from Page 11)



jacket. Knee-length dresses galore. No waistline, the derriere (only Greer has another word for it) tightly encompassed, necklines deep and V-shaped.

The first three customers were Pola Negri, of course, and Norma Talmadge. Madge Bellamy. In the succeeding years, the most famous stars of the screen became his devotees. with his guest book starting out with names like Lilyan Tashman, Lois Wilson, Anna Q. Nillson . . . and most recent of his customers, Shirley Temple (her wedding dress), fashions for Deanna Durbin, Lana Turner, Penny Singleton.

In the early days at the Hollywood glamor salon, Edgar the doorman stood at attention outside the shop . . . flashing the proper signal if an Hispano-Suiza or a Rolls-Royce came through the archway. Ladies of the staff dressed in grey taffeta as they swished through the elegant rooms of the salon, dresses had names such as "Whoops, get her!" and "Blind Nuns Under the Water" . . . even models had strangely glamorous and artificial names like Iaia, Melisande, Ninon, Arjamond!

EVERYTHING BUT MONEY

Everything, says Greer, was exceedingly elegant and hoity-toity, and for the first few years he did nothing but lose money.

Subsequently, Greer took a location on Third Street and soon "overflowed" into two adjoining factories, as his wholesale collection began to take over and he added more and

think as one, are doubly smart

more stores to his books.

The latest move was to his own building out in a sunny suburban section of West Los Angeles (10,000 square feet at 2020 Stoner Avenue) where his designing is done purely on a wholesale basis . . . except for the few personal friends and stars like Gracie Allen, Ava Gardner, Dinah Shore, Anne Baxter, Peggy Lee, Jane Russell, Gloria Graham, Zsa Zsa Gabor, who still insist on having fashions "by Greer" created especially for them.

Today fifty-two shops carry the Greer collection, clothes that are a far cry from those Lady Duff Gordon created, or those he dreamed up to gild the lilies of the silver screen. But each new fashion still bears his inimtable flair, for draping and glorifying the feminine figure.

WHAT ABOUT BRUCE MACINTOSH

The name Howard Greer came to represent *two people* in 1945, when Bruce MacIntosh became a full partner. For several years before that, he had contributed toward the success of each new line.

This represented a renaissance in the Greer collections. for the master had been going along with the needs and tastes of his clientele which had clung to him through the years . . . when along came this young man with vibrant new ideas.

MacIntosh, like Greer, is intensely American. Born in New York, he attended Parsons school, where he studied illustration (didn't choose fashion instruction because he disliked conforming to a teacher's idea of mode and moment).

Like Greer, as a very young man he exhibited rare determination to hit the high spots, but instead of "threatening" a leading fashion exponent of his day, he set out to start a small custom business in 1934.

With a distinguished address, his little shop over the Stork Club in New York was opened as a partnership with Denise Maloney, and appropriately was called *Denise Bruce*. The two youngsters followed the depression days and had confidence that "prosperity was just around the corner," waiting for them.

Almost immediately, they became known for their wedding dresses and within four or five years were wholesaling these confections to better stores . . . a venture launched and encouraged by buyer acceptance at Lord & Taylor.

MacIntosh had made one business trip to California and. like many another "native son," resolved to live here if ever the chance presented. No chance thing, though, his sudden determination to come west and make a place for himself. He deeded over his partnership, and set out like the most inspired pilgrim for this Pacific mecca.

MACINTOSH JOINS GREER

He first met Greer when this couturier was flourishing in his Beverly Hills salon. After good natured bantering that the typical Greer dress was designed for the *matured* figure, the young designer suggested ways of again attracting the younger and more dashing customer.

Designing with the two became increasingly more like a game, with an idea tossed back and forth between them before it emerged as a beautiful fashion. The long-time know-how of Greer, the new awareness of MacIntosh, proved a profitable combination, and by 1945 full partnership resulted.

This means that either partner can be away from the "shop," on vacation or on business, and production will go on. Greer, for instance. has made several trips back to Europe, last year went to South America, and this season has planned tentatively to go to Italy for an extended stay. It is so that they get new inspiration. keep up with the times.

Once, even. the two partners went overseas together to revisit old haunts . . . but after searching out what he remembered as a miniature palace (the chateau in which Lady Duff Gordon and he entertained so lavishly), Greer's advice is "Never go back."

NEVER GO BACK

So the credo behind the house of Howard Greer is one of looking forward, *going* forward. In addition to an increasingly profitable wholesale line, the label this season will be sewn into a super-fine collection of shirts "by Greer" being manufactured by the firm of Tornberg Shirtmakers . . . an innovation they feel confident will make history in menswear!

Greer says he is the first designer to put his show on the road, going into stores carrying his clothes and helping them with fashion shows and customer conferences. His commentary and inimitable comments endear him to his public, and the out-of-trunk showings have proved so profitable they have become pretty much a habit with this courturier.

Usually their famous show girl, Gerry Cameron, accompanies Greer (or MacIntosh) on these retail forays. "She rates more space in the papers than I," moans Greer, "but then, she's prettier!"

And that's true. Greer today is wiry, waspy, wickedly wonderful. He has the assurance and the polish that comes only with experience; his direct and salty language is as heady as strong drink . . . and stimulating.

Greer himself says "twenty-five years in the rag business" takes its toll . . . but today the Greer is more of a personage than he ever was . .. as a callow youth basking in the glory of Lady Duff Gordon. as a youngster designing for our most magnetic movie sirens, or even as the young entrepreneur starting his own business.

He is slender. quick of motion. His bright eyes don't miss a trick; a sort of shy smile creases his face as he makes some particular violent or devilish remark; he uses his hands expressively and with telling effect.

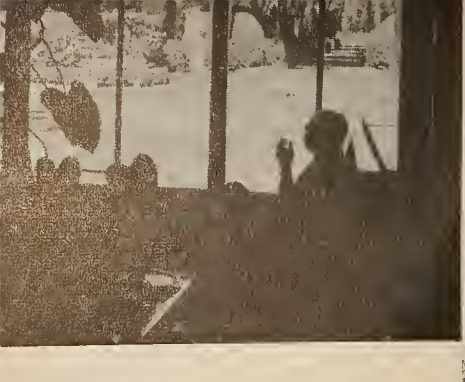
Bruce MacIntosh. on the other hand. has photogenic good looks with a perpetual youth imprint. He has an exhuberance, an abounding interest in good living, that makes for personal happiness as well as success in his chosen profession.

TO SUM IT ALL UP

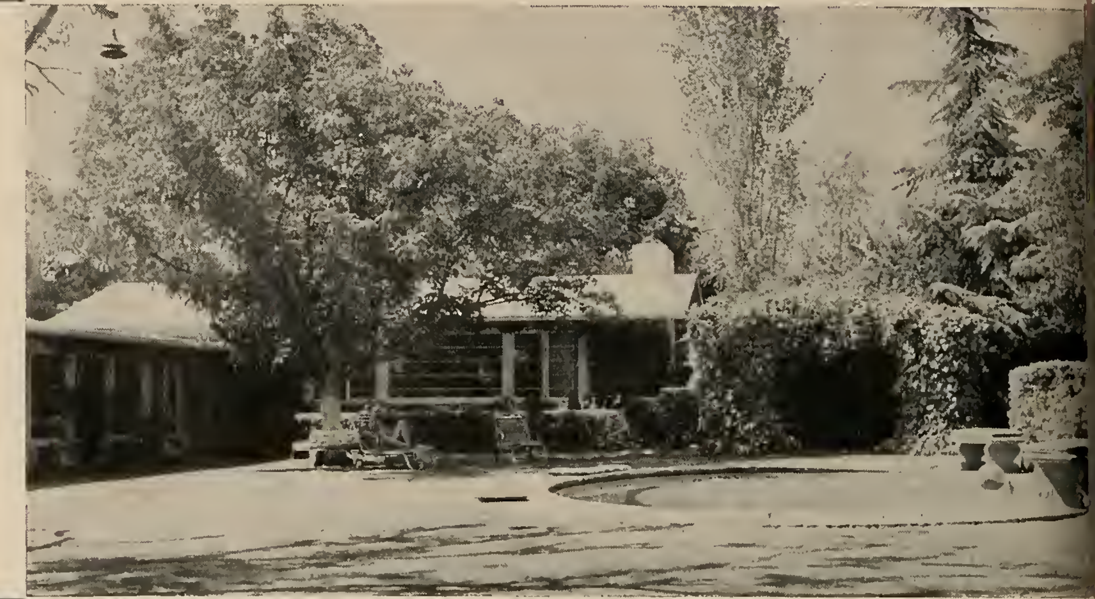
In their very difference lies their value to each other, for today a line by "Howard Greer" bears the unmistakable talents of these two men, each an artist in his own right.

But this interview wouldn't be complete without revealing at least one of Greer's unquotable quotes, this one which he attributes to a famous fashion editor:

"Obviously, you only make clothes for your bosom friends."

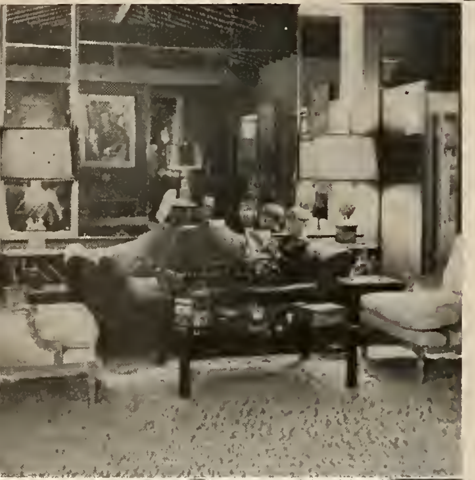


THE INSIDE STORY



Silhouette of Howard Greer, contemplating spacious ground and pool (right), from garden room in his ranch home.

Below, formal elegance of drawing room; the loggia where his "very first" furniture buy is a nostalgic focal point.



"HOME is a place to go into when you no longer can stay outdoors." defines Howard Greer, and accordingly we begin his at-home story with a garden . . . spacious, shaded by towering trees, guarded by priceless Quan Yin statuary, dotted by a circular swimming pool, surrounded by more hedges than we saw at Versailles!

Maybe it's a return of the native to flat lands like those he knew in Nebraska, but Greer built his home in the San Fernando Valley some twelve years ago. In line with his own thinking, we'll describe his house from the outside, in . . . from the raftered cool garden room furnished in "greens" and definitely a part of his outdoor living program.

From here, visitors drift into a very formal drawing room with walls of mirrors, a marble fireplace, a filtered cool light on the pale greens of its elegant interior. Here he stores his treasures, the Bombe' commodes, the Tang horse dating to 800 A.D., the antique Chinese figurines, the rich lamps and crystal chandeliers denoting him as a cosmopolite, a connoisseur of beautiful things.

The house is a rambling California ranch type, painted a sunset pink and well framed by foliage and gardens . . . where Greer gets his exercise trimming the interminable hedges. Leaving the estate you race huge mastiffs down a tree-bowered drive and through the huge gateway that leads once more to the workaday world of dusty reality.

The couturier cutting yards of hedge instead of fabric, while the placid Quan Yin smiles expensively.

ON GREER AND MACINTOSH

Bruce MacIntosh surveys his domain from circular porch overlooking the sun-bright pool to one side of his house. Inside in a raftered room, he has stored early American treasures . . . plans to add to them with a rug of his own making.

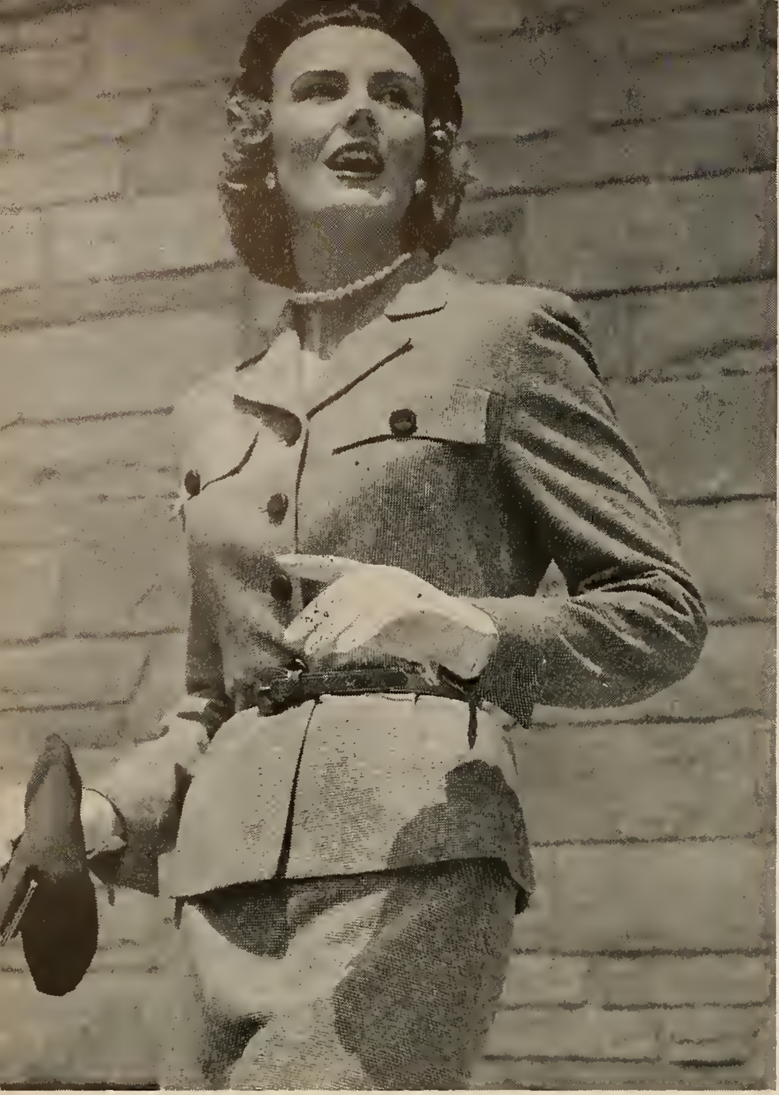
YOU will know Bruce MacIntosh better if you see him at home. Here in a red-painted redwood farm house, he lives a carefree life surrounded by the furnishings he likes and which reflect the metamorphis of his New York-to-California living habits.

Basically, the house is early American, complete to the last detail of corner cupboard, ore grinder, pine cabinets, and all the rest. But in his two bedrooms he reverses the decor, and with telling effectiveness decorates around treasures he's had through the years.

Here is the exquisite Aubusson rug that would do credit to a museum, the Directoire desk with crystal lamps, the five-foot gilt lamps at bedside, the dramatic architectural painting that dominates one wall.

Not only does the interior reflect two facets of Bruce's personality, but the garden itself expresses his credo of let's-have-fun, let's-relax. The miniature pool, encircled by gardens and fresh white daisies in season, is his concession to California living, outdoors!

This is a home nestling in the hills of Mandeville Canyon, far enough from the city to remove itself from the turmoil and stress, close enough to be convenient for a busy man who wants to be "home" within minutes of leaving his shop. Once there, Bruce putters in the garden, spends hours braiding a 10 x 14′ rug . . . probably made out of old Greer rags, outmoded samples!

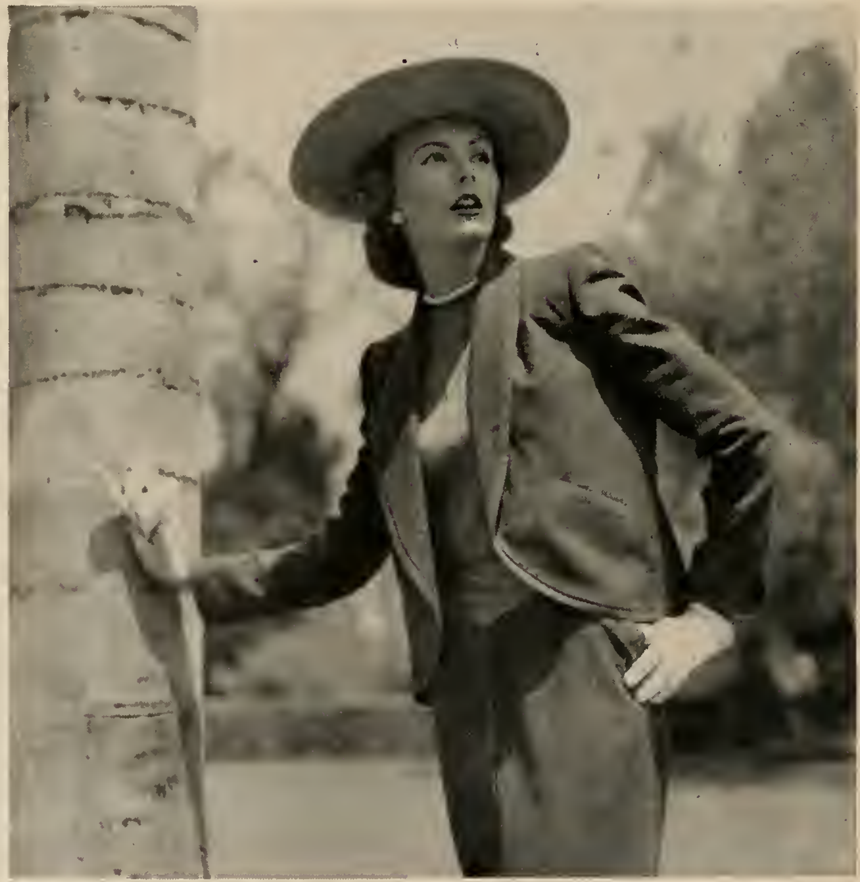


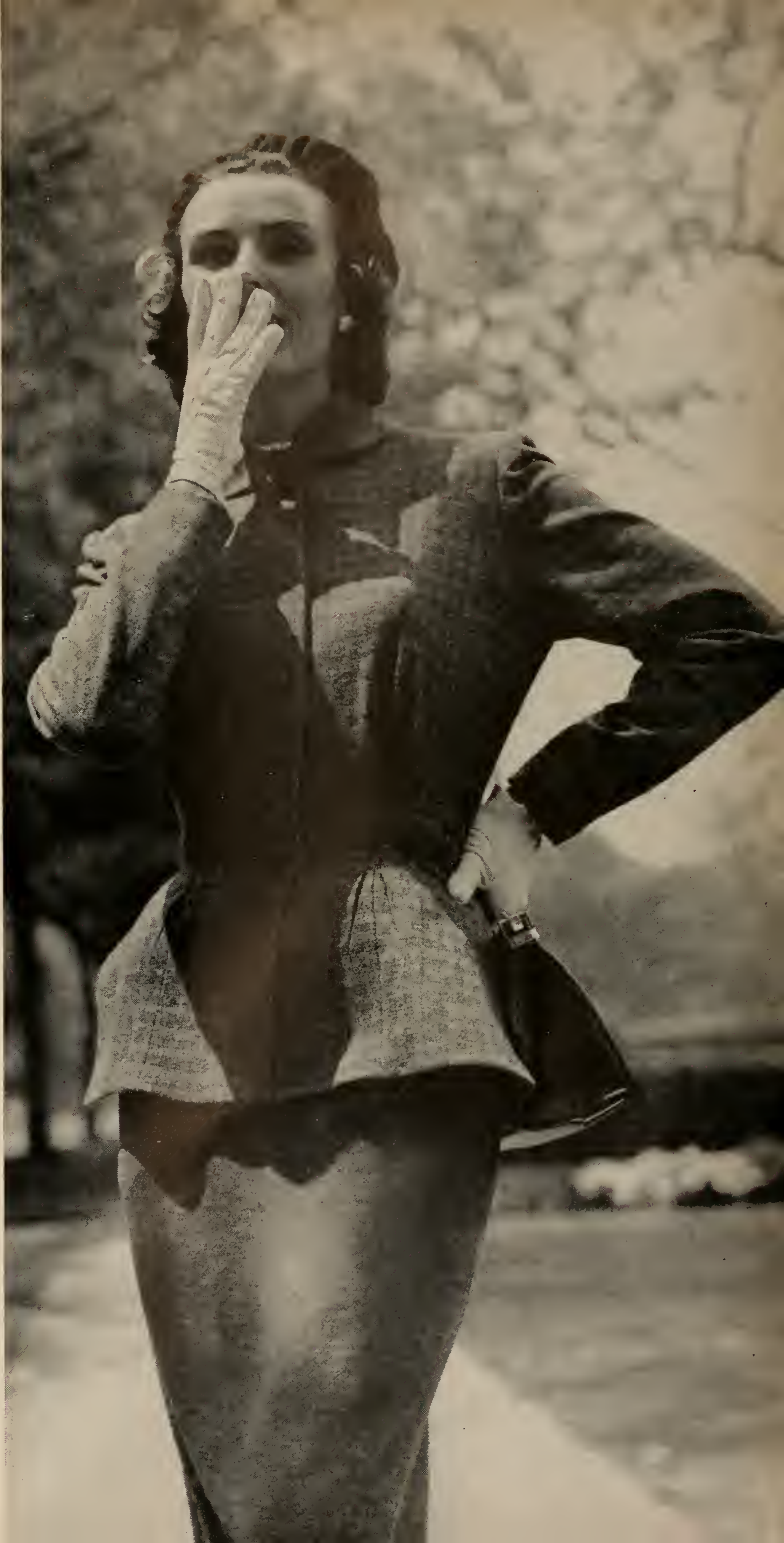
Jersey Suits . . . California Sensation

. . . and suits of soft wool . . . wonderful easy suits but with the finest of tailoring . . . jackets are slightly lengthened, skirt basically slim, detailing superb.

Above, Jeri Holmes choses a fine striped jersey, belts it in leather, skirt is lined. About $50. J. W. Robinson, Los Angeles; Bullock's, Pasadena; Neiman Marcus, Dallas; De Pinna, New York City; Carson, Pirie Scott & Co., Chicago; Woodward & Lothrop, Washington, D.C.

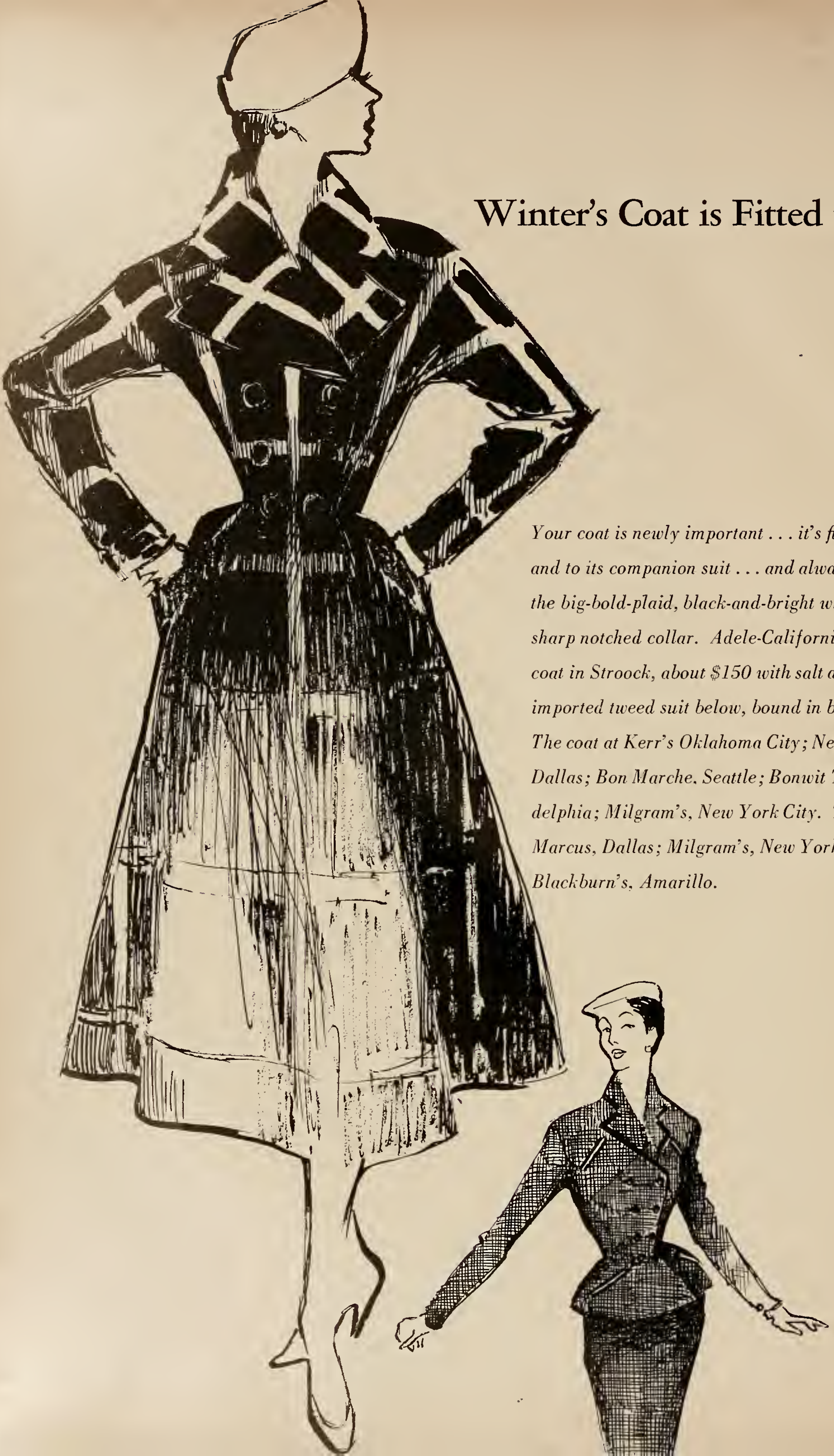
Right, Barney Max, modified barrel jacket, shawl collar, blouse of silk shantung, jacket lined to match, and slim skirt. Hats by Rex. About $45 and $8 for the blouse, at leading specialty stores across the country.





Right,
De De Johnson
suit of Wyner jersey,
heather
and checked,
Pirouette side-slit
peplum jacket,
about $65
at J. W. Robinson,
Los Angeles;
Gimbel Bros., NYC;
Titche-Goettinger Co.,
Dallas; Bon Marche,
Seattle.

Winter's Coat is Fitted to You



Your coat is newly important . . . it's fitted to you, and to its companion suit . . . and always Californian, the big-bold-plaid, black-and-bright white, with sharp notched collar. Adele-Californian officer's coat in Stroock, about $150 with salt and pepper imported tweed suit below, bound in braid, about $125. The coat at Kerr's Oklahoma City; Neiman Marcus, Dallas; Bon Marche. Seattle; Bonwit Teller, Philadelphia; Milgram's, New York City. The suit, Neiman Marcus, Dallas; Milgram's, New York City; Blackburn's. Amarillo.

California Originates Salad Strategy

. . . by Lucretia Cole

There was a time, not yet out of memory, when the salad was the most neglected course in any meal, and cafes and restaurants were outstanding offenders in this department. In those days, a salad generally consisted of a moribund wedge of white lettuce with a slap of orange dressing across its dispirited countenance or a chop-chop of cabbage drowned in commercial vinegar. And the tea-shop version of salad (an undulating square of shocking red or green gelatin with the smallest dab of curdled mayonnaise perched atop) is known and abhorred by all.

The precise reason for that incredible state of affairs seems to be lost in culinary history although it is generally supposed that since America's kitchen habits were inherited from English and German cooks (who systematically eschewed greens), salads were simply an unknown commodity. California, however, with her abundance of farms and climate favorable to a variety of vegetables, has led the way out of this *cul de sacs* in the diversity and divinity of her salad inventions; she may well lead the world and her meal-in-itself salad is just about as famous as her movie gueens. John Milton in his 'Paradise Lost' must have been writing about California when he wrote:

> though in Heav'n the Trees
> Of life ambrosial frutage bear, and vines
> Yield Nectar, though from off the boughs each morn
> We brush mellifluous Dewes, and find the ground
> Covered with pearly grain: yet God hath *here*
> Varied his bounty so with new delights,
> As may compare with Heaven . . .

Far and away the most popular salad is the chef or tossed green salad which may simply consist of lettuce and a classic French dressing of oil and vinegar or contain *tout le jardin* and be bathed in an elaborate herbal dressing with more ingredients than you can shake a salt cellar at. Here is one which is fancier than most and as pleasing to the eye as to the palate.

PALOS VERDES SALADBOWL

Into a large bowl place equal amounts of cleaned, chilled and pulled spinach, romaine, head lettuce, watercress and celery tops. A cucumber or two, sliced but not peeled, and a handful of sliced radishes may be added. Heap the bowl to the top because the addition of the dressing will reduce the contents and this salad is too popular to permit skimpy servings. Into a small bowl or cup place a teaspoon of prepared mustard or a half teaspoon of powdered mustard and slowly add half a cup of pure olive oil so that the mustard and oil will combine smoothly. To this oil-and-mustard pot, add salt, a liberal grinding of pepper, a dash of mono sodium glutimate, a flash of cayenne and as much minced garlic as you like. Just before serving, add dressing to the greens and sprinkle with dried oregano, powdering the herb with thumb and forefinder. The various shades and textures of the salad greens glistening with oil in a capacious brown bowl is one of the visual delights of dining: this California-inspired medley with its piquant dressing is surely the apotheosis of the garden.

RENIE'S SPINACH SALAD

Spinach has only recently come into its own as a major actor in the salad circuit. Spaniards revere this "green grass" so much that they speak of it as the "prince of vegetables" and everybody knows what Popeye thinks of it. Renie's Spinach Salad is a snap to make and therefore exquisitely attractive to busy housewives and career girls who have big ideas and little time. The spinach may be fixed far in advance of actual preparation; to do this, pick over all spinach leaves carefully, tearing off roots and immersing several times in cold, cold

water. When all grit and sand and unsuitable leaves are removed, place leaves in towel and store in vegetable crisper. The success of the salad depends on having the spinach crisp and cold in contrast to the dressing which is made in the following manner: fry eight slices of diced bacon until well done but not burnt and then dump bacon and part of the drippings onto the spinach turning and twisting the leaves to distribute the dressing. Quickly and liberally dust the top with powdered basil and pepper, give a few more turns, and serve while bacon still hot and spinach beautifully chill.

GREEN GODDESS

One of San Francisco's main attractions is her culinary sophistication; the Green Goddess originated in that proud gastronomic center and while the "Goddess' has undergone several transmogrifications since her introduction to San Francisco cafe society, my own favorite version is one given to me by Robert Mondavi of Napa Valley. He favors a highly garlicked diety. Thomas Nash to the contrary (Mr Nash, who lived and dined in the 16th century, once wrote: "Garlike hath three properties—to make a man winke, drinke, and stinke"). As Mr. Mondavi describes it: Take a few cloves of garlic and mince them 'till you cry. Put garlic into a small vessel with a dash of salt, dash of Worcestershire, anchovy paste or a few fillets, minced chive and parsley, black pepper, some thyme and a few tablespoons of wine vinegar. Swirl this around until smooth and then add one cup of sour cream. Arrange spears of tender romaine on a relatively flat platter like spokes of a wheel, place quartered tomatoes interspersed with cleaned cooked green shrimp and avocado slices around the edge of the plate and slop the dressing helter-skelter over all. A golden loaf of sour-dough bread and a glass of dry white wine (Krug Traminer, for instance) makes this a summer day feast.

RUSSIAN HILL

Another favorite from the Golden Gate area is this cucumber wonder which has special appeal for the dog days since, as everyone already knows, the cucumber is nature's air conditioner. This salad not only may be made ahead but should be. It keeps for days and, in fact, improves with marination. Combine one-half teaspoon of salt, one teaspoon of sugar, juice of half a lemon, two tablespoons of vinegar (white) and one cup of sour cream. Pour the sauce over thinly sliced (the potato peeler is excellent for making paper-thin slices) cucumber (about four) and chill well. Sesame seed or poppy seed may be sprinkled over before serving. This is superb with Salmon Scandia which, although this is a recital of salad virtues, should be included for it is a glorious and traditional accompaniment to cold cucumbers.

SALMON SCANDIA

Prepare a court bouillion by bringing to a gentle boil the contents of a small bottle of white wine, a cup of water, a quarter cup of white wine vinegar, three bay leaves, a few

(Continued on Page 42)

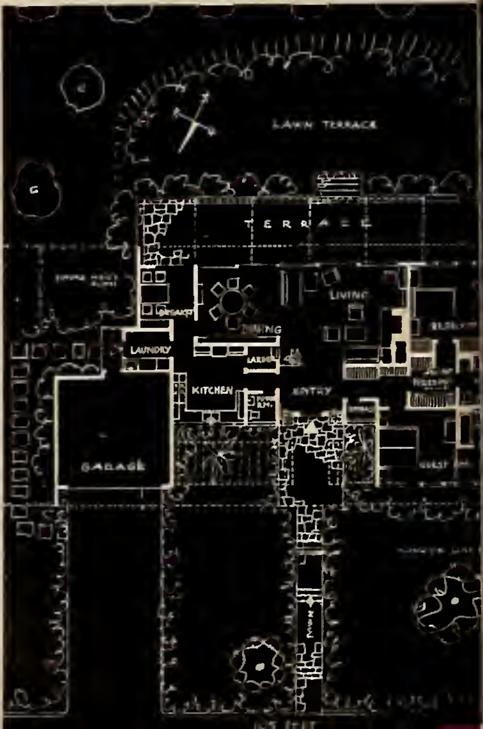
THIS IS THE

Above: front entrance showing opaque glass screen with plant containers. Left: living room as seen from entrance, view extended through terrace. Opposite page: street front showing soffit of roof overhang. The stucco is a french gray color, wood trim, light gray, entrance door a dark gray. Below: floor plan of J. R. Davidson's design, including part of the landscaping.

HERE in California we have a style of architecture which reflects the California way of life. This style, based not on a designer's whimsey, but rather on climate, landscaping, the individual and his relationship to society, has developed to a point of new structural terms which prove themselves compatible to *and* an actual part of this way of living, and might be called a language of new conventions.

The house we describe on these pages, designed by J. R. Davidson of Los Angeles for Mrs. Paul Kingsley of Pacific Palisades, is based on a point of view which utilizes 'functional designs' (a term which includes all modern improvements) in the way they are intended.

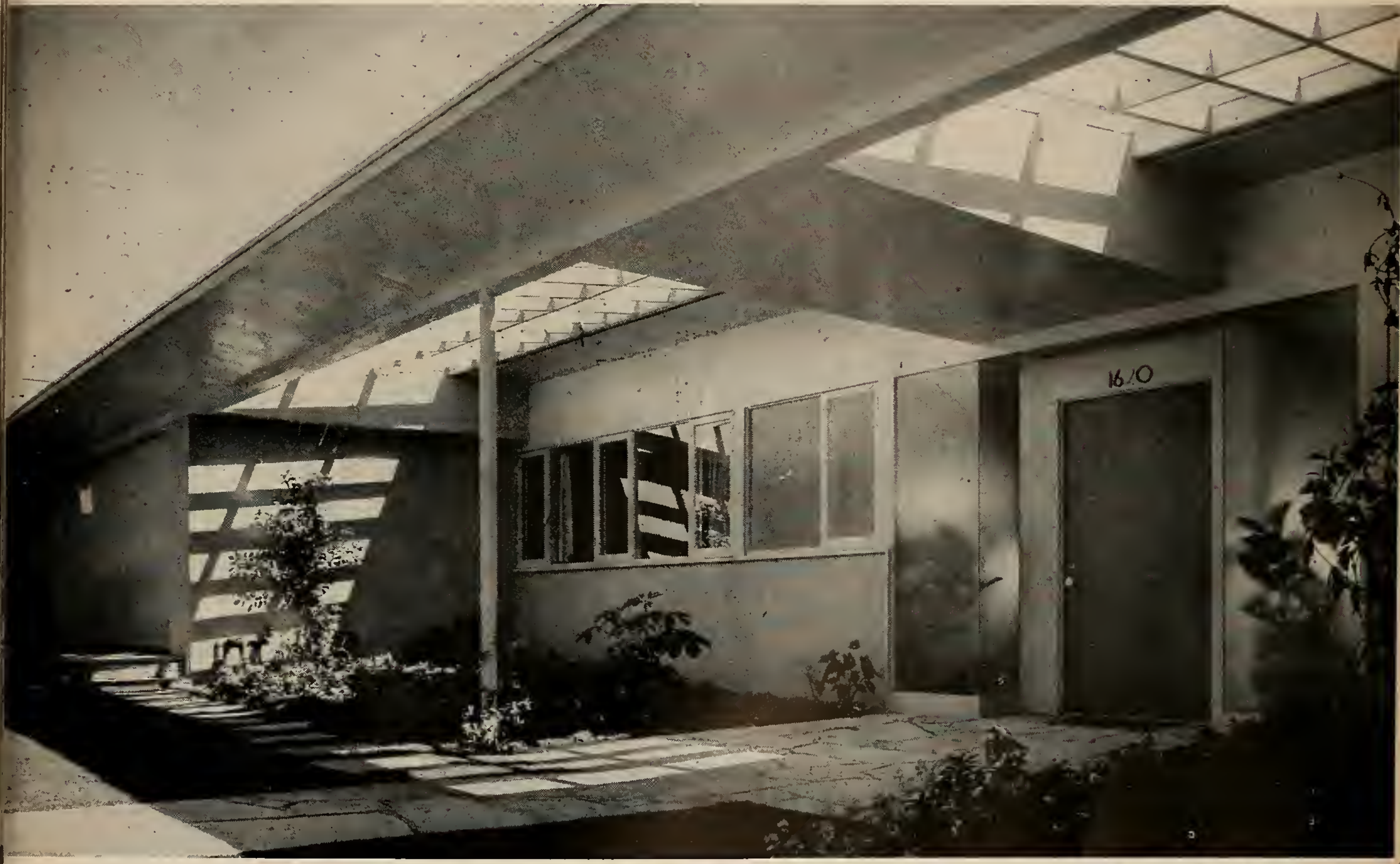
The plan of this two bedroom residence, which is built amidst a



**This house was specialy requested by the A.I.A. Washington, D.C. to be included in the exhibit of the Pan American Congress of Architects at Havana, Cuba.*

WAY YOU LIKE TO LIVE

. . . Sally Brown



ALL PHOTOGRAPHS BY JULIUS SHULMA

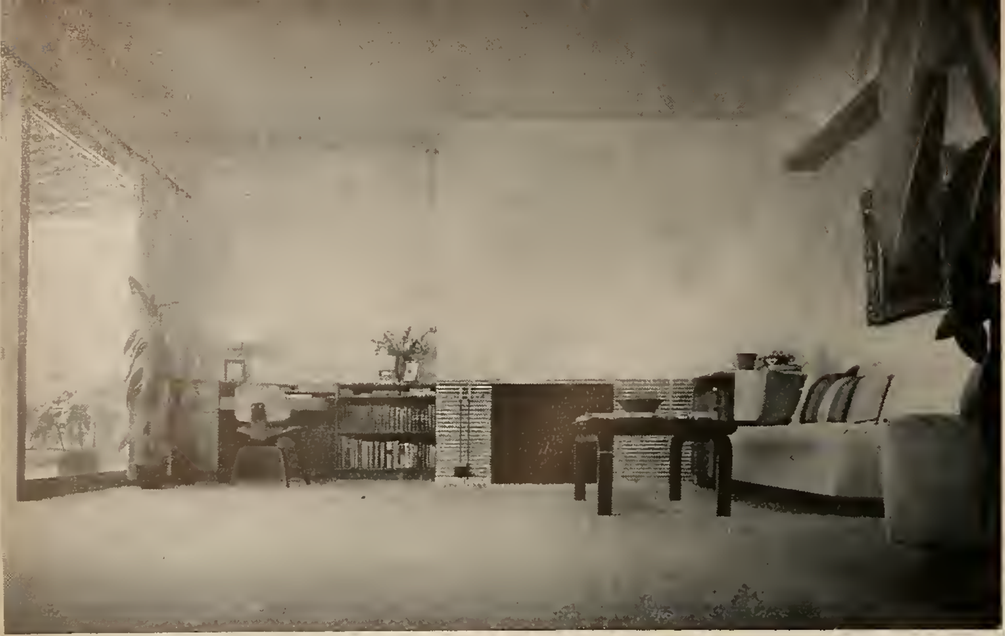
emon grove, was directed by view and exposure. All of the rooms, xcept the guest bedroom, have south-east exposure with a full view f the groves, and in the distance, the Pacific Ocean.

The ample indoor outdoor living space (one of California's much alked about living habits), is divided only by sliding glass panels. his plan is direct and simple in orientation, making living and ntertaining a pleasure, and housekeeping easy. In the basic floor ayout, you will notice a division of space as a living-versus-working levise, with the East half of the house made up of the garage, aundry, kitchen and dining areas. This is counterbalanced with he West side of bedrooms, bath and living area.

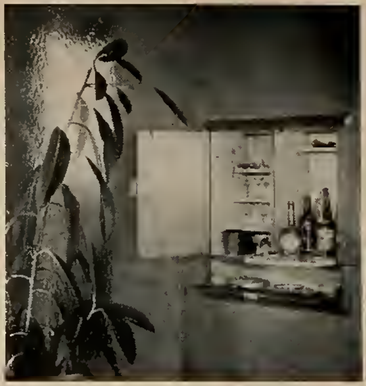
Running the full length of the house is a terrace space of double intent . . . not only as a simplified traffic plan, but basically as a functional design in the modern vernacular, encompassing both living and working space (living, dining, bedroom, etc.).

The terrace, flagstone paved, has a 40 ft. awning in four sections, each may be raised and let down separately. With the panel doors open, the awnings down, this is a visual and actual extension of living space.

Several of the photographs reproduced on these paces include a view of the opaque glass screen to the left of the entrance. This is a structural design between the hall and living room, which admits light, and serves as the focal point of the interior. Plant containers (part of the screen) bring the outdoors to the indoors at this focal



View of living room showing fireplace and hearth in 16″ ceramic tiles.



Built-in wall cabinet of walnut is lined with light gray formica. Opaque glass screen is also seen from this angle.

point, with similar versions of this cooling atmosphere repeated throughout the house.

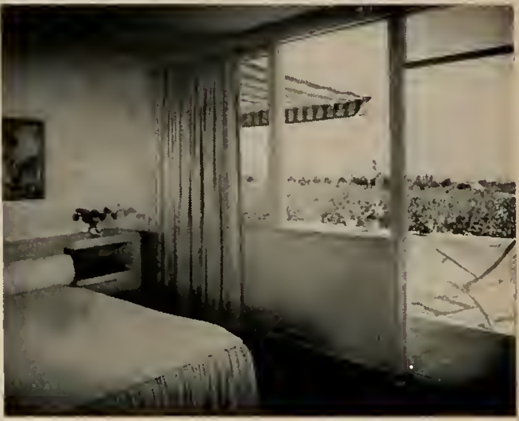
One of the modern improvement devices can be found in the prevalent use of inside storage areas, among which is the wall cabinet near the dining room. This type of construction minimizes cost, conserves space, and creates the feeling of clean interior lines.

Another device is the indirect lighting arrangement, which by the use of ceiling light coves, achieves an uncluttered effect, simplifies furnishings, and establishes an overall uniformity of lighting.

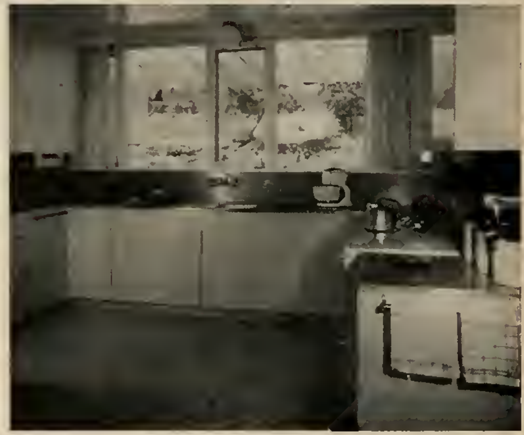
The same uncluttered effect results in the handling of the heating system, which consists of radiant heating panels inset into the floor.

The position and exposure of the house allows morning as well as indirect afternoon sunlight. Such natural lighting combined with the simple decor, creates a cheerful and pleasant atmosphere. Which brings us to the furnishings. This type of architecture is meant to be the housing of the individual, and consequently allows a complete flexibility of interior decor. Such designing does not command a certain type and period of furnishings, it reflects one's tastes and personality.

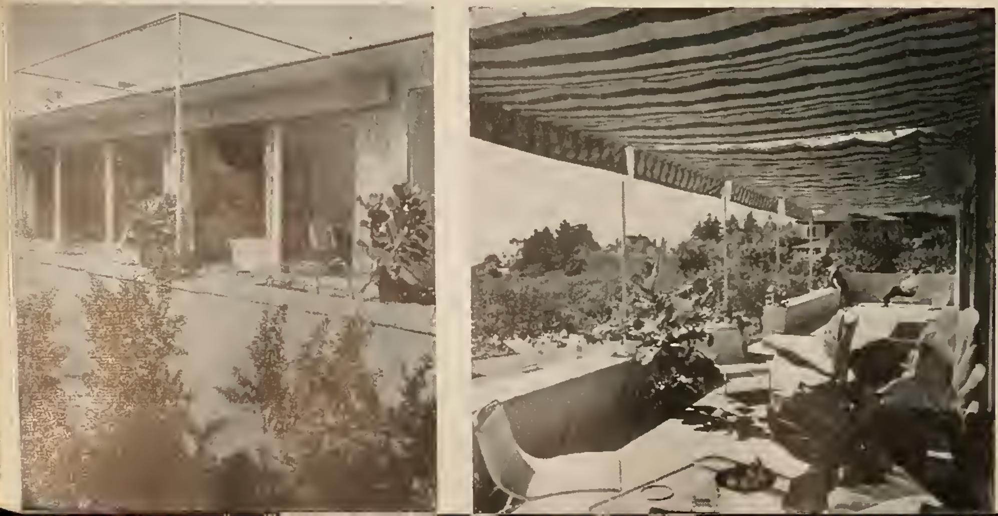
This then is perhaps the epitome of the freedom for, and expression of, the individual that California designers are constantly furthering: a new kind of house, which by its structural terms and designs, *serves* the individual and his tastes.



Corner of bedroom facing terrace area. Walls and woodwork a pale rose, with rug a darker shade.

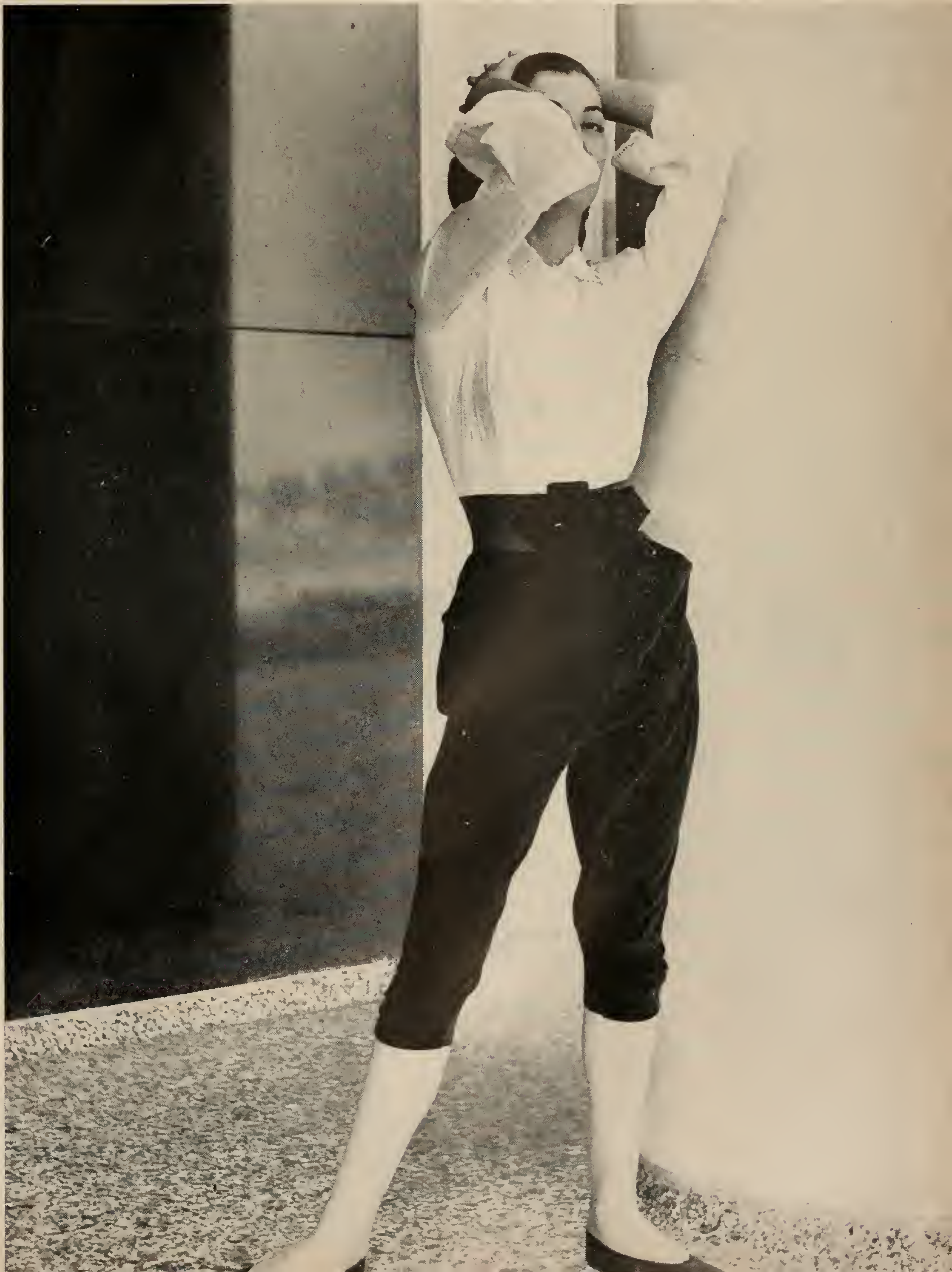


Kitchen with U shaped working space, work top in red formica, floor of light marble patterned rubber.



Two views of the 40 ft. terrace. Left: as seen from the garden front, showing alternating sliding and stationary glass panels. Right: all four sections of awning (maroon and white stripes) let down, full length of the living area.

Evenings at home find white broadcloth cut with bell-shaped elbow flounce . . . tiny tucks on bodice, and a fllavoring of delicate embroidery, about $8. Sharp contrast in Merrimac twill-back velveteen pusher-length trousers . . . elasticized knee gusset and waist cincher, about $17. A Betty Bnrclay duo, at Hale's, San Jose; Nobby Knit Shops, Beverly Hills; John Wannmaker's, Philadelphia; Tizitz, Birmingham, Ala.; J. A. Kirven Co., Columbus, Georgia.



EXHIBITION MATISSE

Center room of the Welton Becket Gallery: seated nude sculpture in foreground.

Above: Municipal Art Commissioners Mrs. Grant B. Cooper and Lester Donahue discuss "Interior at Nice" with film star Leslie Caron.

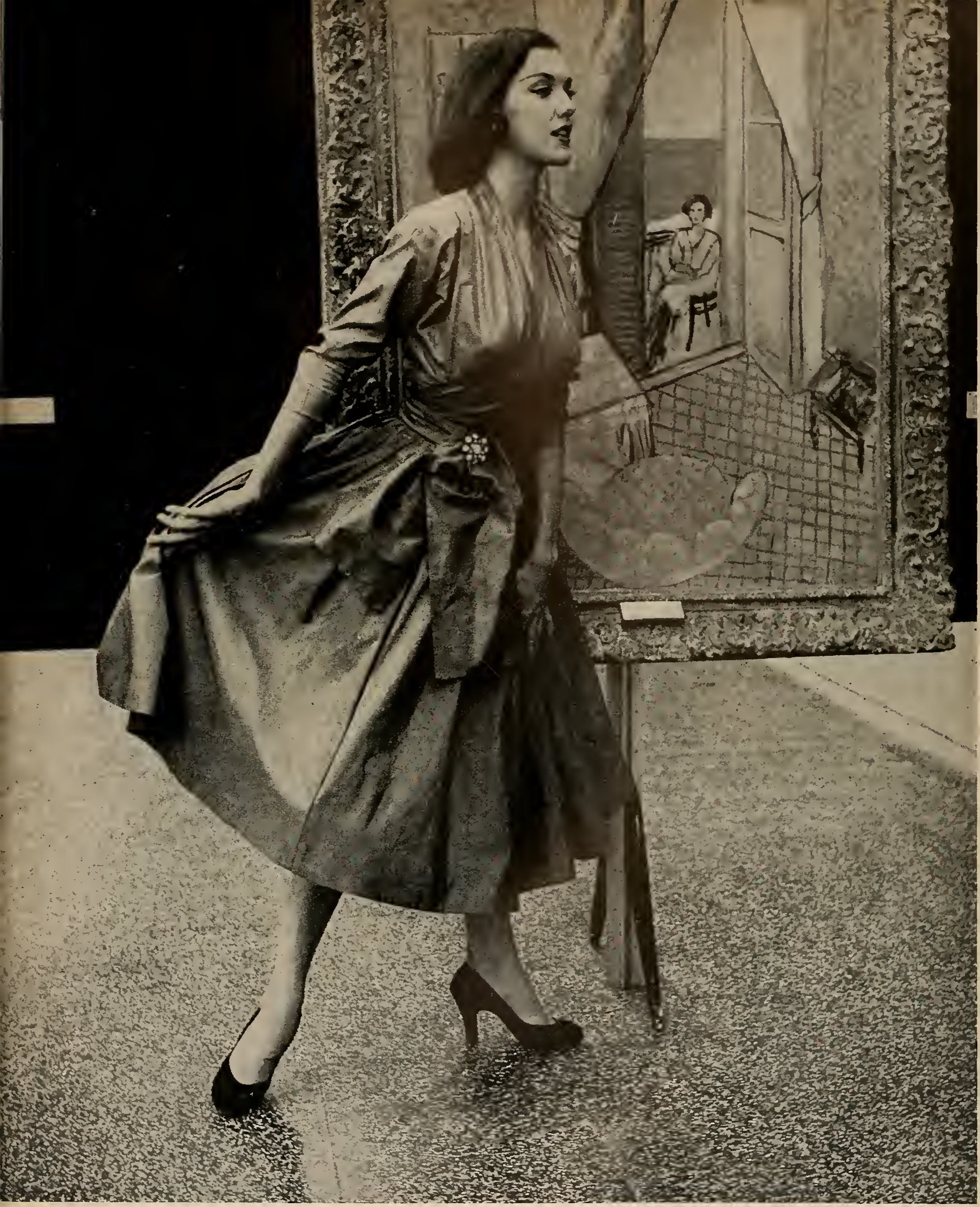
THE inauguration of periodical art events to be shown in Los Angeles, sponsored by the Los Angeles Municipal Art Department, took place late in July, when the Art Commission opened doors to the public to view the Henri Matisse Retrospective Art Exhibit. Some two-thirds of the original exhibit (which was organized by the Museum of Modern Art, NYC, in cooperation with the Art Institute of Chicago and the Cleveland and San Francisco Museums of Art), were acquired for this special showing. Included in the municipally sponsored exhibit were 37 paintings, nine pieces of sculpture, 13 prints and drawings, color slides of the exquisite Dominican chapel Matisse designed at Vence, France, and portraits of the influential French artist at work.

Not only is the collection one of the more important art events to be assembled in 1952, but of considerable significance to Los Angeles, heretofore by-passed by exhibitions of this calibre.

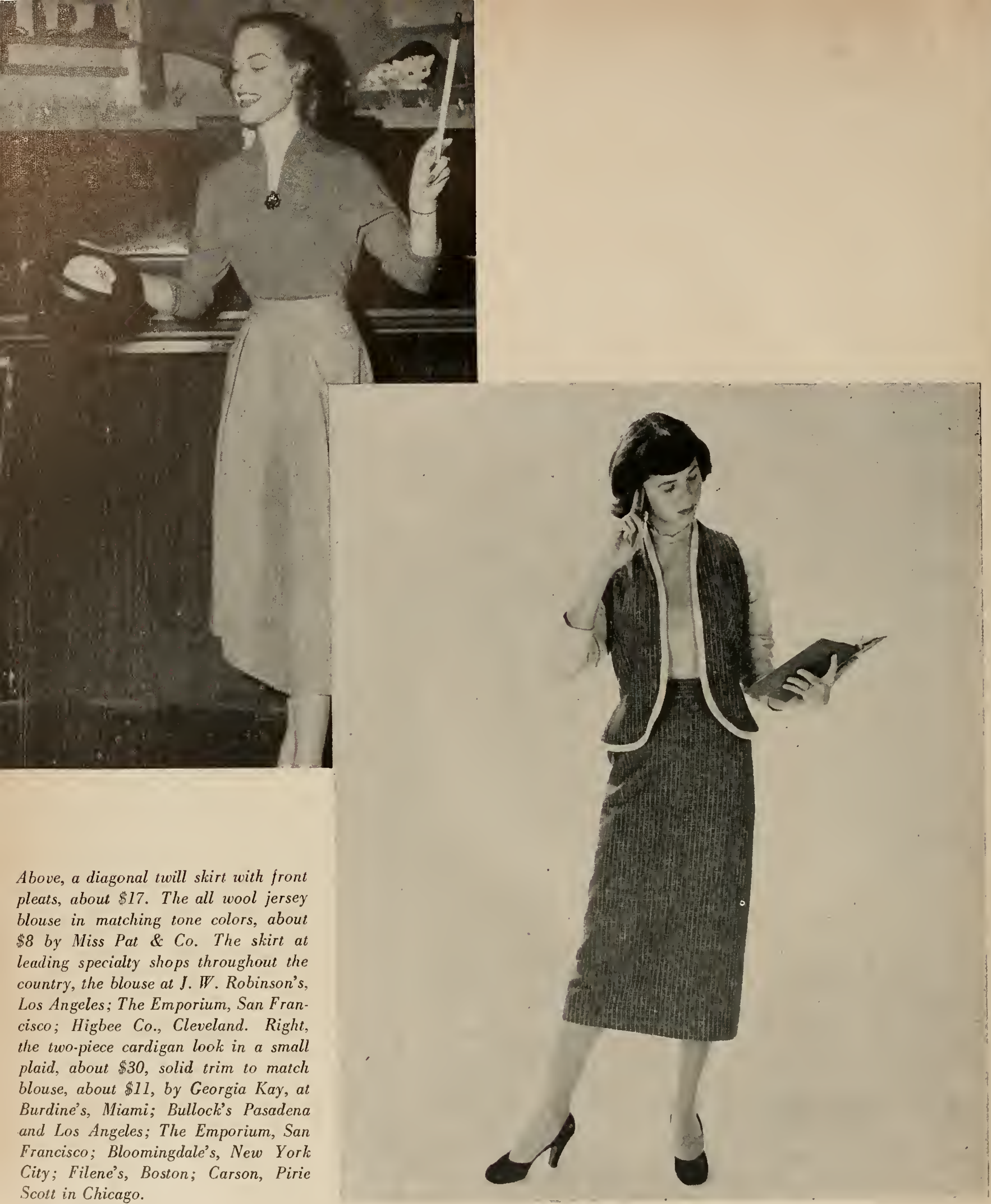
Noted Hollywood stars and prominent civic leaders who are patrons of the event together with members of the Municipal Art Commission, were among the 1000 guests present at the invitational preview, held the evening preceding the gallery opening. Pictures on this page were taken during the preview of this impressive exhibit.

Lester Donahue and the William Beckett's enjoy the Henri Matisse self portrait.

Right: film star Billy Burke takes a close-up of "Jeanette, I."



Pretty as paint, pure silk taffeta in ombred tone, brilliant sash to tie this way or that. About $80 by Georgia Bullock, at Lord & Taylor, New York City; Carson, Pirie Scott, Chicago; J. W. Robinson's, Los Angeles; Hochscild Kohn, Baltimore; C. Crawford Hollidge, Boston.



Above, a diagonal twill skirt with front pleats, about $17. The all wool jersey blouse in matching tone colors, about $8 by Miss Pat & Co. The skirt at leading specialty shops throughout the country, the blouse at J. W. Robinson's, Los Angeles; The Emporium, San Francisco; Higbee Co., Cleveland. Right, the two-piece cardigan look in a small plaid, about $30, solid trim to match blouse, about $11, by Georgia Kay, at Burdine's, Miami; Bullock's Pasadena and Los Angeles; The Emporium, San Francisco; Bloomingdale's, New York City; Filene's, Boston; Carson, Pirie Scott in Chicago.

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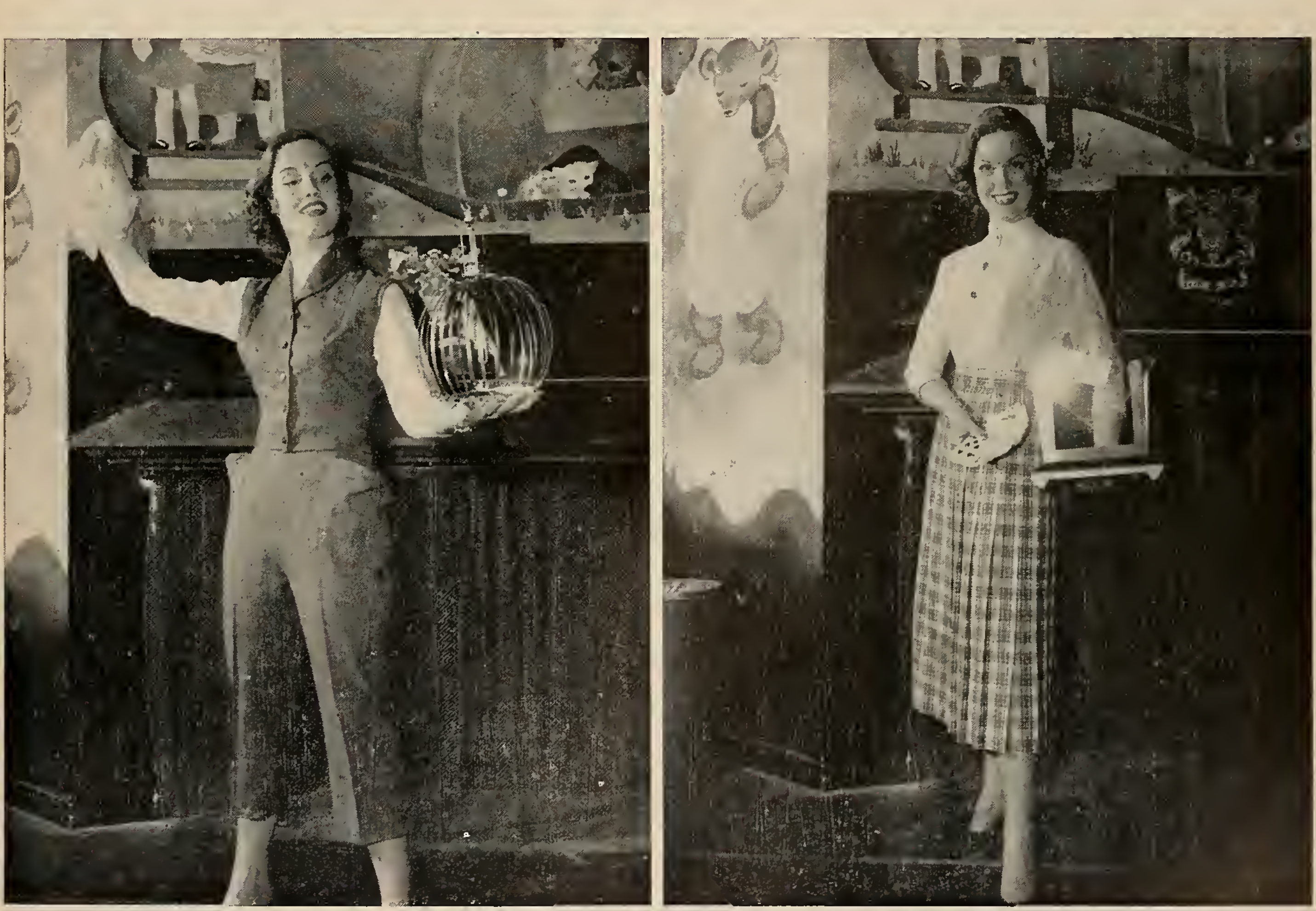

Left, trim look in heather tone pedal pushers, about $13, rolled collar weskit, about $8, and French spun zephyr wool sweater about $6 by Jr. Miss. Lord & Taylor, NYC; Bullock's, Los Angeles; The White House, San Francisco; Sakowitz Bros., Houston; Wm. H. Block Co., Indianapolis. Right, a classic favorite, plaid with controlled pleats, about $15, with a tailored wool jersey in-or-over blouse, about $10 by Dan Gertsman. The skirt at Maas Bros., Tampa; The Fair, Ft. Worth. The blouse at Bullock's Pasadena and Westwood; The White House, San Francisco: Neiman Marcus in Dallas.

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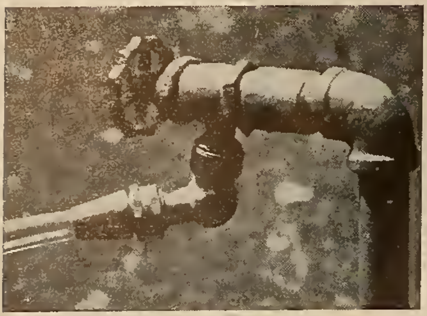

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SALAD STRATEGY

continued

peppercorns, two small peeled carrots, a large peeled onion and a bouquet garni. Simer for twenty minutes, strain, and pour boullion over one or two pounds of fresh salmon which has been tied in a cheese-cloth and poach for about thirty minutes. The salmon should be cooked through; test fish with a tine. When thoroughly cooked but not in the fall-apart stage, drain the salmon, mask with mayonnaise and dot with capers.

(Salmon prepared in this way is excellent cold, too, but with the Rissian Hill Cucumber Salad, it is more effective served piping in contrast to the salad.)

INSALATA D'ITALIA

The splendid cooks in the Yogoslavian and Italian colonies around San Pedro have a cooked salad which has its origin in kitchens along the Adriatic and which makes splendid fare for West Coasters who, now and then, like a change: it is a divine winter salad and offers the harried housewife respite from the groans of husbands who find no enthusiasm for boiled vegetables. For this salad, almost any firm cooked vegetable can be used; cauliflower (said by Mark Twain to be merely cabbage with a college education) is essential In addition to cauliflower, green beans, asparagus, baby carrots, zuccini, crook-neck, and celery can be used. Canned artichoke hearts may be added to the salad for elegance. The vegetables should not be overcooked: they should be firm and vivid in color, not mushy or blanched by boiling. When they are quite cold, a dressing made of olive oil, vinegar, salt, pepper, and several mashed cloves of garlic, is painted over the vegetables. This salad is best when marinated in the dressing, with plenty of garlic, for at least two hours and is keenly appreciated when offered up with broiled French Lamb Chops wrapped, after cooking, in a thin blanket of cooked smoked tongue which has been warmed in a small quantity of red wine.

FARMER'S SALAD

Probably the peer of all salad makings is lettuce (late of the sunflower family); dozens of new varieties are making their appearance in smart specialty food shops these days, of the three basic types head-lettuce leads in popularity followed by romaine (or cos); Farmer's Salad demands leaf lettuce for this salad is characterized by tenderness and not, as is customary in salads, crispness. To leaf lettuce is added Baby Boston, Australian, Acorn, Baby bronze or any of the young succulent lettuces available. The washing is important: each leaf should be cleansed in cold water and dried in a wire basket. Pressing in a towel is ruinous and patting dry is utterly unsatisfactory. The best method is to go out of doors with your wire basket and swing it around gaily. The dressing for this salad is exceedingly discreet requiring merely olive oil, salt and pepper; a whisper of curry powder is delightful. After the lettuce has been tossed, form a crown of whole, peeled egg tomatoes around the bowl . . . with Pork Chops in Mushroom and Sherry Sauce, this is super strategy for any hostess.

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Left: Vest in interlock knit fine Australian Zephyr, fashion colors.
Center: Ombre heather tones in Baby Argyle fine Australian Zephyr.
ght: Boxy tuxedo jacket, heather-shaded monotone plaid, Zephyr wool.

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